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ABSTRACT

This publication describes, in three sections, a high school Communication Arts Curriculum (CAC) program designed to further students' communication skills as they participate in student-centered learning activities in the fine arts, the practical arts, and the performing arts. "Program Operation" includes a course outline and inventories for measuring students' attitudes and knowledge, and presents guidelines for such aspects of the program as selecting students, scheduling, individualizing instruction, training teachers, and evaluating students. "Procedure" discusses the development of program guidelines, describes summer workshops in which teachers learned about the CAC program and worked with students, and includes daily summer workshop schedules, student guidelines for the CAC program, and summer workshop evaluation questionnaires for students and for teachers. "Taxonomy" classifies numerous occupations in the arts and lists basic area skills, related skill areas advanced skill areas, and resources for each occupation. (GW)

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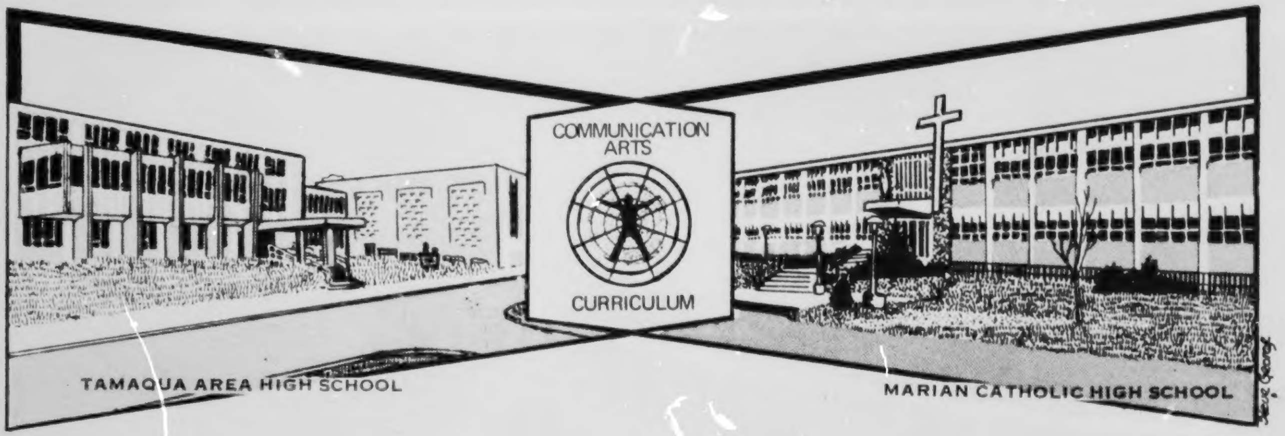
COMMUNICATION
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TAMAQUA AREA HIGH SCHOOL
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DEDICATION

This cooperative work project between faculty of Tamaqua Area High School and Marian High School is dedicated to students who seek to explore those talents for which education generally does not afford adequate time or opportunity.

RECOGNITION

To those who without the dedication to work, a commonness of objective and an unending search to accomplish on behalf of students, this project never would have been fulfilled:

The Steering Committee

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Curtis J. Steigerwalt, Principal, Tamaqua Area High School, Project Director
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Nicholas J. Young, Guidance Counselor, Tamaqua Area High School
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Rev. Joseph Whalen, Media Coordinator and Religion Teacher, Marian High School
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PART 1

COMMUNICATION ARTS CURRICULUM PROJECT

"A MODEL PROGRAM"

PREFACE

A school's philosophy generally states that every student should be offered "a program of studies that will meet his needs, his abilities and interests so that he may become a healthy, cooperative, self-supporting, and morally responsible citizen ready to take an active part in all phases of community living."* Our Communications Arts Curriculum (CAC) program is designed to provide a vehicle thru which student-centered activities will transform the classroom from a competitive, teacher-directed activity to a watching, sharing, learning experience where each student will learn to respect the varied talents of others and come to the realization that no man is an island in today's society.

This curriculum program is designed with a concept of freedom with restraint – or elastic boundaries – and with the goal of providing opportunity for each student to find an area in which he can work creatively and productively. Creativity and imagination are essential to human personality and without their products humans experience a shallowness of understanding. The Arts are often a refreshment of the spirit, a reaching into life, an awareness of one's self, of others, of society and how to make it better. Consequently, we hope to foster in our society, a greater appreciation of the fine and practical arts which are now valued to a lesser degree than academic abilities. Thus, our program is designed to assist youth to work and live more creatively and to help those who have creative gifts to find an outlet to develop them.

We wish to emphasize that the program which follows is designed to satisfy the needs and limitations as we saw them in Tamaqua Area High School and Marian High School. Consequently, the material often reflects to "our situation" and "our needs" at these schools; thus, the booklet should best serve only as a guide and not necessarily a working model for other schools.

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* McQueen, Mildred " Research Report ", Science Research Associates, Inc., 1973 page 2.

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AN OVERVIEW

Tamaqua Area High School faculty have observed that our students are living in aesthetic isolation despite the fact that many opportunities for aesthetic enrichment serve the area. Furthermore, the community is rich in local ethnic heritage and culture, but it has been left virtually unexplored by the public schools. For those students who are interested in the creative arts, the high school curriculum offers very little.

Currently, there are members of the senior class eager to engage in many activities that could serve as a base for the proposed CAC program. An example of this type activity is the spring musical where students are cast in roles, produce and direct, build scenery, print programs, arrange musical scores, assemble a small orchestra, and so forth. In the context of our present structure these existing activities take a great deal of time and effort beyond the normal school day. But, inside the structure of the CAC program,the play would become a goal to be achieved by all involved during the school day. This is an example of what CAC activity could encompass, but many other fine and practical arts activities would be included in the total program.

Participants in the CAC program would be students who are interested in the practical application of the communicating arts, which are as wide and varied in demension as the types of students in our school. For these individuals the program would provide an enormous range of possibilities, limited only by each person's imagination. Various arts areas can be sampled and the individual's aesthetic appreciation and comprehension enlarged.

In the context of our thinking, the CAC program must deal with the expression of ideas by one individual and the translation of those ideas within the original context to another individual. Thus, communication may be divided into two casual areas: (1) the individual's reaction to his environment, and (2) his need to relate his experience to others. Communication then implies informative content usable to the receiver.

Communication may be further divided into two classifications: formal and informal. Formal communication implies an imposed structure as it exists in the novel, a film, the ballet, a play, painting or sculpture. Informal communication contains a lower structural level; such as, conversation, body language, letters, and so forth.

To further the communication skills of students, either as purveyor or receiver, the CAC program must provide for the self-development of each student. This will necessitate the development of individualized study programs. Consequently, the CAC program must develop, in the student, problem solving skills which will serve him throughout his life. The program should then be designed realistically as a lifestyle program and consequently necessitates active student participation.

Furthermore, the schools of today must prepare students for their future lives, and so the use of leisure time must be somehow handled by the schools. With the decreasing work week, the individual faces the question of exactly just what he should do with his free time. Sociologists claim that use of leisure time has already become a problem in our society. Free time can be put to meaningful use and become an important part of an individual's life if he is exposed to, or is at least stimulated by, various areas of the creative, communicating arts. The CAC is not aimed at producing finished artists, but rather, it is our intent to create what might be called the well-rounded human being or the Renaissance Man.

To enhance the development of the well-rounded individual, the CAC program must enable him to use his creative ability. From this informative stage, creativity must be developed to become functional. In some students, this simplistic creative form can be progressively natured to a sophistication associated with an artist. It is the goal of the CAC program to foster opportunities for students to openly explore situations where their creative tendencies are brought to light. By presenting stimulating situations to students, their responses can be self-analyzed to identify the various aspects of creative ability exhibited.

As a progressional creative development takes place, the student must become cognizant of his involvement in a process. This statement is not to be interpreted to mean that we advocate a traditional, lock-step approach in which we effectively and efficiently produce quiet,orderly and courteous students. Instead, we believe that the student must critically analyze his actions in any creative situation and determine the key factors permitting him to creatively act; thus, he identifies his process. The student must explore and/or experiment to find his process and use available resources for his progressional creative development,because creativity is not identified in a vacuum nor is it a fixed quantity for instruction. The opposite is true in that creativity is nurtured by the individual embarking upon a commitment to his plan of action. To foster creativity, the student must participate in self-initiated learning conducted in a non-authoritarian environment where problem-solving is encouraged along with student-teacher self-evaluation. Once such a process is evident to the individual, creativity becomes evident in the work of the individual.

Another important factor built into the CAC program is the matter of making the student responsible for his educational development and his ability to involve his peers successfully in aiding him with his educational objectives. Administration and faculty have lectured students to become more responsible for their behavior in and out of school. But seldom, at least at the high school level, is the student given opportunities to operate in a climate that permits him to select from alternatives, to determine his educational program and thus become responsible for his decisions. When developing the student's responsibility for his learning process becomes the school's objective, creativity can progressively develop in the work of the students within that school.

Torrance (1963) lists common blocks to creativity: (1) Early childhood fantasy is killed, not nurtured; (2) children are held back from learning by mass curricula; (3) discipline is overvalued to the detriment of spontaneity; (4) teacher status and security are over-protected; (5) peer orientation and success hurt self-exploration; (6) divergency is confused with delinquency; and (7) work is too sharply divided from play. The task of the CAC program is to provide an educational climate where perceptual openness to experiences is encouraged, and the student can develop an attitude of self-confidence in his creative ability.

The ability to direct others is a trait seriously lacking in the majority of our students. The CAC program will provide an opportunity for students to draw upon the creative talents of others and consequently direct their activities. This type of activity will realistically mirror the society in which one encounters success, failure, problems, and frustrations. Thus, the CAC program must assist youth to work and live together more creatively, and help those who possess creative gifts find an outlet to develop them.

PROGRAM ASSUMPTIONS

1. The fine and practical Arts is a neglected portion of curriculum in Tamaqua Area High School, inasmuch as the curriculum does not offer broad enough opportunities for these areas to achieve equal status. However, if these areas are combined into a unit it will offer a more effective curricular approach since most school scheduling is not flexible enough to amply provide for these areas independently.

2. Students in a structured curriculum do not have the opportunity to develop their creative talents in the fine and practical arts. Students can, with minimal direction, design their own unique curricular program in this area and effectively carry it through, thereby contributing substantially to their liberal arts education.

3. Resources exist within our teaching staff capable of developing a specific curriculum model without the majority of the personnel involved having been trained in the area designated for development.

4. Resource personnel exist in the community and can be a valuable and important part of education. If successfully integrated into a program, they can effectively contribute to a curriculum under the direction of a coordinating teacher.

PROGRAM OBJECTIVES

1. To assist students in the development and maintenance of a positive self-image.

2. To assist students in relating this self-image to career choice.

3. To provide students with an opportunity to initiate their own learning experiences.

4. To provide an opportunity to develop various skills in their learning experience which may be of vocational or avocational value.

5. To assist students in developing an appreciation of the talents and abilities of their fellow classmates.

6. To provide students with an opportunity to clarify and evaluate their values and attitudes in relation to others.

7. To assist students in recognizing that unpredictable events might divert them to alternate plans.

8. To provide an opportunity for community involvement in student-directed activities.

9. To provide students with an opportunity that encourages the development of aesthetic appreciation.

PART II

COMMUNICATION ARTS CURRICULUM PROJECT

"PROGRAM OPERATION"

COURSE DESCRIPTION

CAC is a program in Tamaqua Area High School designed for those students with varied skills, talents, and abilities who feel the present school curricula are not meeting their needs in the Fine, Practical and Performing Arts. CAC is based on an approach to learning in which each student will select his own learning activity, assemble his own resources, and participate in his own evaluation. The emphasis on student activities relates to the need for students to formulate presentations about their ideas in which they will use a creative approach in transmitting those ideas. The fine and practical arts will be emphasized as the means for transmission: therefore, this program is a watching, sharing, doing and learning experience in which each student communicates his ideas to others. Flexibility as to schedule and time is provided to teach the student resourcefullness, independence, and responsibility.

METHOD OF SELECTION

A procedure for selecting students is necessary if each student desiring to participate in CAC is to be given equal opportunity. Therefore, the following criteria and procedures are established. The screening committee is made-up of a master teacher and members of the CAC committee who evaluate student credentials.

The evaluation criteria for selection are:

1. The student must have successfully completed his Junior year.
2. The student must provide a written tentative schedule indicating he will meet graduation requirements.
3. The student must file an application.
4. The student application will be reviewed by the master teacher and if necessary, questionable applicants interviewed.
5. Final student selection will be made by the CAC committee, who will evaluate the application, student potential and expressed desires for participation.

The number of participants shall be limited to the school facilities and staff. In our situation the number has been set at twenty-five (25).

APPLICATION FOR COMMUNICATION ARTS CURRICULUM

Name ______________________________ Age _____ Sex _____ Class ________________
Last First

Present Curriculum(**circle** one): General Vo-Tech Business Ed. Academic

List School & Community Activities:

________________________ ________________________
________________________ ________________________

Special Training: (piano,music,art, voc. training, etc.)

________________________ ________________________
________________________ ________________________

Hobbies and special interests:

________________________ ________________________
________________________ ________________________

Work Experience: (Describe) ________________________________
____
____

RATE YOURSELF ON THE CHART BELOW:

Talents	Below Average	Average	Above Average
Artistic			
Creative			
Dramatic			
Leadership			
Mechanical			
Musical			
Physical			
Scientific			
Writing			

State why you are considering this curriculum ________________________________
____
____

I agree to have my child interviewed for this program ________________________
Signature

Additional comments or questions please write on the other side.

TALENT AND ABILITY SKILLS FOR SCREENING PURPOSES

The application for the Communication Arts Curriculum contains a self rating chart on which the student is asked to rate his level of attainment in various talents. In the event that prospective CAC students may have questions concerning the characteristics associated with these talents, the listing presented here identifies the ability skills related to each talent area.

ARTISTIC TALENT

1. Paints and draws a variety of subjects.
2. Finds personal satisfaction in his work.
3. Shows originality in choice of subject, technique and composition.
4. Is willing to try out new materials and experiences.
5. Devotes free time to artistic endeavors.
6. Expresses his own experiences and feelings through his art forms.
7. Can appreciate, criticize and learn from others.
8. Enjoys working with forms of three-dimensional art.

CREATIVE ABILITY

1. Have new ideas pertaining to most subjects.
2. Creates original stories, plays, poetry etc.
3. Finds new ways to use materials, words or ideas.
4. Is able to put two or more ideas together to form a new idea.
5. Sees flaws in things, and can suggest better ways to do a job or reach an objective.
6. Arrives at answers through experimentation.
7. Asks questions and shows a great deal of intellectual curiosity.
8. Is flexible and open-minded. Is not afraid of new ideas and subjects them to careful examination before accepting or rejecting them.

DRAMATIC TALENT

1. Shows interest in dramatic activities.
2. Uses his voice to reflect changes in mood.
3. Communicates feelings by means of facial expressions, gestures and body movements.
4. Has the ability to dramatize feelings and experiences.
5. Gets satisfaction from acting or dramatizing.
6. Mimics people.

LEADERSHIP ABILITY

1. Respected and liked by members of his class.
2. Is able to influence others.
3. Can take charge.
4. Can judge abilities of others.
5. Is often asked for ideas and suggestions.
6. Can make decisions.
7. Enters into activities with enthusiasm.
8. Is elected to offices.

MECHANICAL SKILLS

1. Is a good craftsman.
2. Is interested in mechanical gadgets and machines.
3. Has a hobby involving mechanical devices.
4. Can repair gadgets.
5. Understands mechanical problems and puzzles.

MUSICAL TALENT

1. Responds to rhythm and melody.
2. Sings well.
3. Goes out of his way to listen to music.
4. Enjoys harmonizing with others.
5. Expreses his feelings and experiences through music.
6. Plays one or more instruments.

PHYSICAL SKILLS

1. Enjoys practicing physical activities.
2. Has good coordination.
3. Stands out in competitive games.
4. Enjoys competitive physical games.
5. Is energetic.

SCIENTIFIC ABILITY

1. Expresses himself clearly and accurately.
2. Has ability to group abstract concepts and see abstract relationships.
3. Has good motor coordination. Can do fine, precise manipulations.
4. Is willing to spend additional time on things that are of interest to him.
5. Is not discouraged by failure of experiments or projects.
6. Wants to know causes and reasons.
7. Reads scientific literature and finds satisfaction in thinking and discussing scientific affairs.

WRITING TALENT

1. Can develop a story from its beginning, through the build-up and climax to an interesting conclusion.
2. Uses only necessary details in telling his story.
3. Organizes ideas within his story.
4. Chooses descriptive words.
5. Enjoys writing poems and stories.
6. Brings characters to life in his writings.

NOTE: For better understanding of this listing please consult,

"Identifying Students with Special Needs," by Robert F. Duncan & Jack Kough.
SRA – Science Research Associates, 1956

SELECTION OF ELECTIVES

Students in all academic areas are permitted to select any elective credits they desire in order to meet the school district's yearly minimum credit requirements. Inasmuch as CAC is geared to student interest in the Fine and Practical Arts, we highly recommend that these students should select elective courses from the Fine and Practical Arts areas: advanced art, ceramics, printing, painting, 3-D, home-economics or home-ec mini courses, wood shop, power mechanics, photography, silk screen, offset, music history, music theory and chorus.

In addition thereto, we further recommend that in the area of Language Arts, CAC students give primary consideration to the selection of courses such as: drama, journalism, broadcasting, speech and other courses that are closely associated with the nature, structure and nomenclature of the CAC program.

It is our feeling, that if the students make these selections they become totally involved with a program of educational relationships rather than taking courses which may have little relationship to their interest area or career objectives.

CAC CREDIT DISTRIBUTION

In order to equate the CAC with other established programs it is necessary to develop a credit distribution system that makes CAC equivalent in time and value to the other curricula. The following credit distribution is devised to meet the needs at Tamaqua Area High School.

SENIOR YEAR

Social Studies – 1 credit	5 periods per week for 36 weeks
Language Arts – 1 credit	5 periods per week for 36 weeks
Physical Education – ¼ credit	2 periods per week for 36 weeks
CAC – 2 credits	15 periods per week minimum for 36 weeks
Electives – ¾ credits	5 periods per week for 27 weeks

Total credits – 5 credits minimum

PART–TIME PARTICIPATION

A four-week CAC mini-course is offered as one of the sophomore through senior year language arts electives. Credit for this elective is equated in terms of partial fulfillment toward the total language arts requirement. No pre-requisites are needed for students to participate in the CAC mini-course.

Any student in the freshman through senior year can participate in a CAC project if his talents are requested by a regular CAC student. These team members are available for CAC work during those periods when they are not scheduled for their regular classes. No credit is attached to this form of CAC participation.

CAC SCHEDULING

The scheduling of CAC students does not differ greatly from other students except that a large block of time must be established. CAC students will use this time-block as an activity work period. In scheduling, this can be most easily accomplished by first setting-aside the A.M. or P.M. session, or a work period of not less than two periods, or one and one half hours.

The establishment of the time-block serves several purposes: (1) it allows CAC students to schedule required and elective courses around that time period; (2) it allows CAC students to select elective courses in the same manner as other students; (3) it provides a common time when the master teacher can effectively work with the entire group and consequently, he must be available; (4) it allows the student to better define time when resource people can be involved; (5) it affords CAC students a long working period when they can concentrate upon their activities; and (6)it defines a time period for the basic and periodic resource teachers when CAC students will be working in the CAC area. CAC students are scheduled in the CAC center only during the block of time designated as the activity work period. During the remainder of their day they are integrated into the regular school program.

A primary aspect to be considered before any student scheduling is accomplished is the staffing for the program. Instructional personnel for the CAC program are divided into five categories:

(1) Master teacher – is in charge of student activity development.

(2) Basic resource teachers – are those participating teachers from art, music, industrial arts, home economics, physical education and library.

(3) Periodic resource teachers – include any school personnel other than those named above, who agree to share their technical knowledge with one or several students on a specific activity.

(4) Community resource personnel – individuals outside the school community who agree to share their knowledge with one or several students in a specific activity.

(5) In-resident professional – a person whose professionalism is established by a vita and furthermore approved by the Fine Arts Advisory Committee of the Department of Education. (PDE).

The master teacher is scheduled in the CAC Center for the entire day, where he may teach related mini-courses in the time block not scheduled for CAC activity. This gives him the opportunity to work totally with the program and locates him where he can be readily contacted by resource personnel or others who are assisting students with their activities.

For definitional purposes and future clarity, the CAC center refers to the student work studio. The CAC area refers to the studio plus the facilities of the art, music, industrial arts, home economics, physical education departments and the library.

JOB DESCRIPTION OF MASTER TEACHER

The master teacher designation has many different connotations and responsibilities. Thus, we define the job description, qualifications and role of the master teacher as he is to be utilized in the CAC program at Tamaqua Area High School.

I. Qualifications

  A. Degree in Media, working toward that degree, or a wide practical experience background in that area.

  B. Personality of a nature that allows him to integrally react with and between adults and students.

  C High degree of motivation, initiative and enthusiasm.

  D. Possess a jack-of-all-trades ability.

II. Role

  A. The master teacher is responsible for the students assigned to him/her the same as any classroom teacher.

  B. The master teacher is responsible for the CAC program development within the established guidelines with no other teaching assignments for the first year.

    1. Orient students to CAC Program.

    2. Draw ideas from the students and help them to coordinate their ideas.
      a. Approval and rejection of activity
      b. Students submit on a 3 x 5 card the Title and Purpose of their activity.

    3. Periodically confer with students as to the progress of their activity.
      a. Development of timelines by the students.
      b. Discussion of problems.
      c. Student adherance to purpose of activity.

    4. Identify the number of students who can work within any individual area at any time during the weekly work schedule and:
      a. Identify those numbers for faculty and maintain a master card.
      b. Identify materials needed from faculty.
      c. Identify the amount of time required with the teacher.
      d. Identify auxiliary personnel needed.

    5. Prepare student evaluations according to prepared guidelines.

    6. Stimulate students to involve other people and their ideas.

    7. Act as resource personnel and team member if necessary.

    8. Check with resource personnel to see if student is managing his time.

    9. Prepare CAC requisition requirements.

    10. Keep an up-to-date record of resource personnel.

III. Use of Facilities

  A. Facilities may be used in the best manner possible to support the program but with agreement from subject area teachers and within school policy guidelines.

IV. Serve as chairman of CAC Committee

  A. Prepare agenda
  B. Inform members of scheduled meetings, etc.

V. Assist Project Director with CAC Title III ESEA on-site Evaluation.

COMMUNITY RESOURCE PERSONNEL

Utilization of community resource personnel is important to the success of the CAC program. The master teacher cannot provide the necessary instruction over such a diversified area as the practical and fine arts. The following approach is an attempt to identify the maximum number of individuals in the community who believe they possess the proficiency to be a resource for students.

1. Who? – Anyone with a specific skill which has been acquired through vocational or avocation interests.

2. How do we contact them?

   A. Through all service organizations

   B. Notification in papers w/copy of application

3. What skills are we looking for?

   Any skill in the fine or practical arts area

COMMUNITY RESOURCE PERSONNEL
"IN-RESIDENT PROFESSIONALS"

There are many additives that can be included in a CAC program. One aspect which we feel is an intergral part of any program patterned after the CAC is the effective integration and utilization of in-resident professionals.

As stated in several sections, the Tamaqua Area seriously lacks personnel of professional status in the fine and practical arts who can adequately bolster or support the objectives of the CAC program. Therefore, a CAC program cannot be truly successful, stimulating, motivating or even entirely meaningful to the participating students without the in-resident professional.

Determination of the professionals can be accomplished in many ways, but a vitae should be one instrument which the district uses to make the final selection. It should also be understood that the professional does not have to be a professional by degree but rahter a professional based on his background experiences and expertise in his field of endeavor.

Selection of in-resident professionals should be made from the determination of the needs of the program and should enhance general learning, further understanding of a particular fine or practical art, appreciation of the area of the cultural improvement of the students involved and the student body and community.

When it is determined what need the professional can best serve, there should be a mutual understanding between the district and the professional as to the time required, facilities available, fees and evaluation. The professional should then be allowed the freedom of presentation as long as he stays within whatever limits are established.

STUDIO

The CAC studio is a room in the Senior High School where most of our CAC media equipment is located. In the original architectural drawing, this room was identified as a shipping and receiving room. Three-quarters of the room was partitioned off, a limited number of theatrical lights were suspended from open girders, a separate electrical service was installed for the area, curtains were hung, and portable one-half inch TV equipment was purchased and portable sets were built.

This facility was remodeled at a cost of $2,000.00 for lights, electrical service, portable sets and curtains. Basic TV equipment and other media were purchased for approximately $8,000.00. It must be stressed that a CAC program can be initiated prior to the development of a studio. If an area is available, the studio could be developed on a three to five year plan.

Tamaqua Area High School has a closed-circuit TV station going directly from the studio into the community. The station, WTAM, operates for approximately ten hours per week to the community and one hour a week for a news program exclusively within the school. The portability of equipment in the studio is highly recommended because programming can be video-taped outside the school.

INDIVIDUALIZED INSTRUCTIONAL FORMAT (IIF)

School programs often center around teacher oriented goals. Even such individualized procedures as individualized programmed instruction (IPI) lacks student centered goals. Our aim is to provide the student with individualized instruction where he identifies his own goals as well as an established procedure for reaching those self-ascertained goals.

Individualizing is a way to think about management in the CAC classroom. It is the way a student arranges peers, equipment and materials so that he can learn at the peak of his performance. Individualization is, above all things, a human act. Materials are important, but they do not dictate. Plans are important too, but they cannot be determined until the teacher works with a student. Schedules cannot be ignored, but bells in the halls cannot control the starting and stopping of the learning process. Consequently, the IIF is introduced to establish an individualized working procedure.

OBJECTIVES OF THE CAC INDIVIDUALIZED INSTRUCTION FORMAT

Through the use of the IIF the student will:

(1) Establish as accurately as possible the level of development of his own abilities and skills, the extent of his knowledge about the specific field in which his interests lie, and the methods by which he makes value judgements.

(2) Develop additional skills and abilities in planning and personal decision making.

(3) Acquire additional skills and abilities in directing the activities of others.

(4) Understand the nature of individual differences, the principles of learning and behavioral modification and the development of abilities, interests and values of others.

(5) Formulate immediate and long-range educational, occupational, leisure time, social, civic and cultural goals based on the information and skills outlined in the preceding activities.

DEVELOPMENTAL STAGES OF CAC ACTIVITY AS ORGANIZED THROUGH IIF

I. PREPARATION
  A. Initial Conference With Master Teacher
    1. Selection of activity
    2. Reason for activity
    3. Tentative time line
    4. Cost Analysis
    5. Discussion of initial procedures of the activity
      a. tentative forms of presentation and evaluation
      b. equipment
      c. personnel
      d. information
    6. Daily diary – day by day record of activity.

B. Subsequent conferences – One/week or at student's or master teacher's discretion.
   1. Master teacher and student will review progress on activity.
      a. finalize timeline
      b. finalize method of presentation
      c. finalize form of evaluation
   2. Additional guidance and direction

II. PRESENTATION

The activities culmination is the students attempt to communicate his CAC activity to a group of people who have had no previous exposure to the activity.

III. DOCUMENTATION

A. Collection of evaluative data by student from:
   1. External audience – viewing public
      a. subjective – audience reactions
      b. objective – questionnaire
   2. Internal audience – resource personnel, team, master teacher

B. Initiation of formal documentation – after the presentation, the student will present a written document on the activity in terms of learning experiences by covering the following areas, but not necessarily in the following order:
   1. Title page
      a. your name
      b. name of activity
      c. date of documentation
      d. cover design (optional)
   2. Research
      a. list materials and equipment used and cost to complete the activity
      b. identify people who were involved in any way in the activity and how they were used.
      c. identify what part of the taxonomy was used (if used) and how used
   3. Time
      a. did you have sufficient time? if not, why?
      b. did the amount of time in any way later the activity plans?
   4. Presentation
      a. method and media used - why?
      b. audience selected and why?

IV. EVALUATION

A. original statement of purpose?

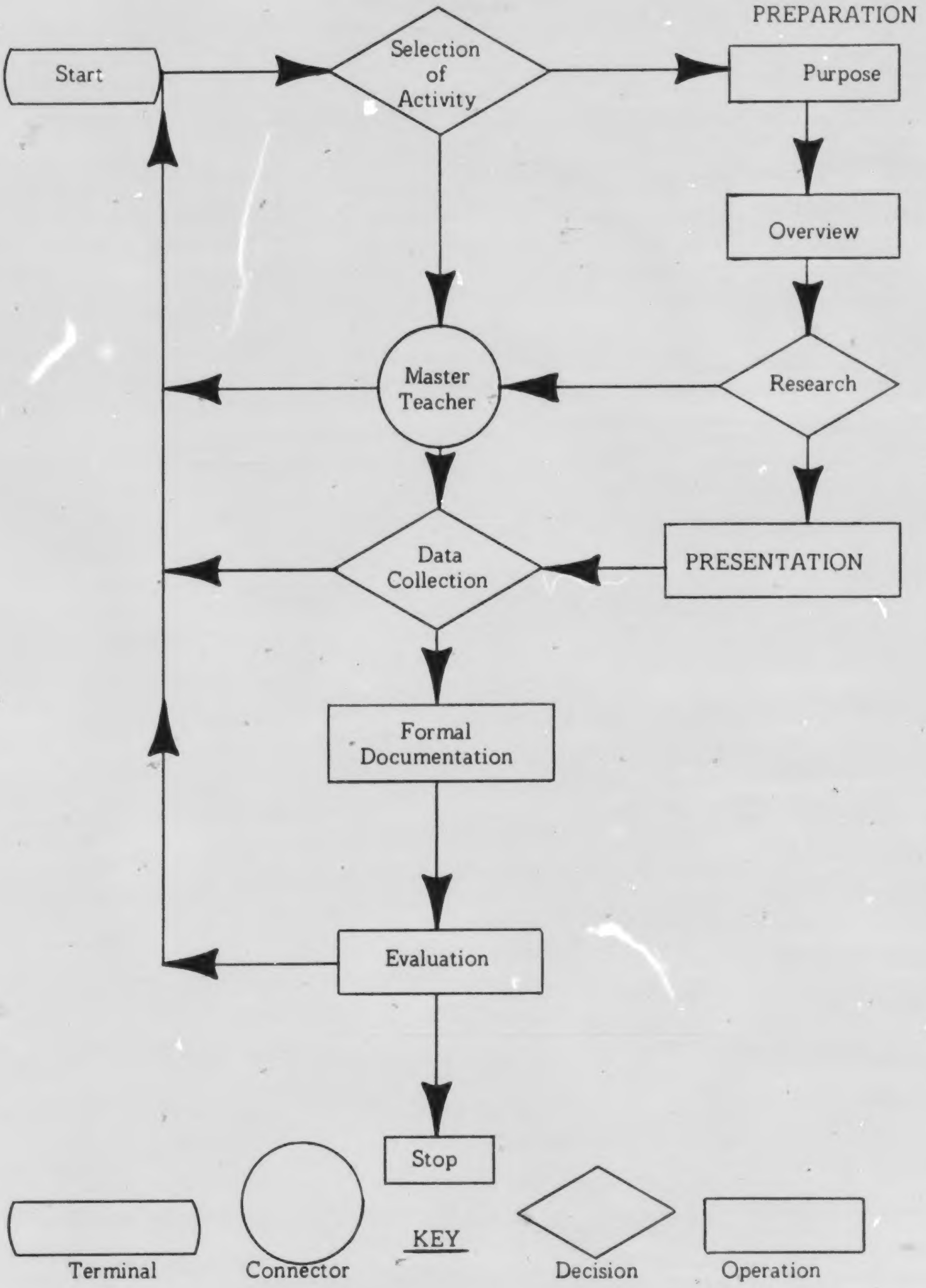
B. in relation to the original purpose was the activity successful?

C. did the activity provide gains in skills, abilities, information and human management?

D. methods and responses of audience reaction?

E. methods and responses of auxiliary personnel involved in activity?

I.I.F. PERT–CHART


PREPARATION
Start
Selection of Activity
Purpose
Overview
Research
Master Teacher
PRESENTATION
Data Collection
Formal Documentation
Evaluation
Stop
KEY
Terminal
Connector
Decision
Operation

THIS SHEET FOR USE BY MASTER TEACHER
AT
INITIAL CONFERENCE ON ACTIVITY

PREPARATION:

What is the activity?

What do you expect to learn from this activity?

What type of presentation do you expect?

What type of audience are you looking for?

When do you expect to complete this activity?

How much will this activity cost?

How do you plan to evaluate what you are doing?

What equipment will you need?

Do you think you will need other people?

What information will you need?

Where do you expect to find this information?

Do you see any problems you might have in completing this activity?

REMARKS:

PROGRESS REPORT *

Are you encountering any problems you didn't plan for? What are they?

Will you be finished with your activity when you thought you would?

Have you finalized your method of presentation?

Have you finalized what type of evaluation you are going to use?

GUIDANCE OR DIRECTION GIVEN BY MASTER TEACHER:

REMARKS:

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* (To be completed by master teacher in subsequent conferences with individual students).

EVALUATION OF CAC ACTIVITY

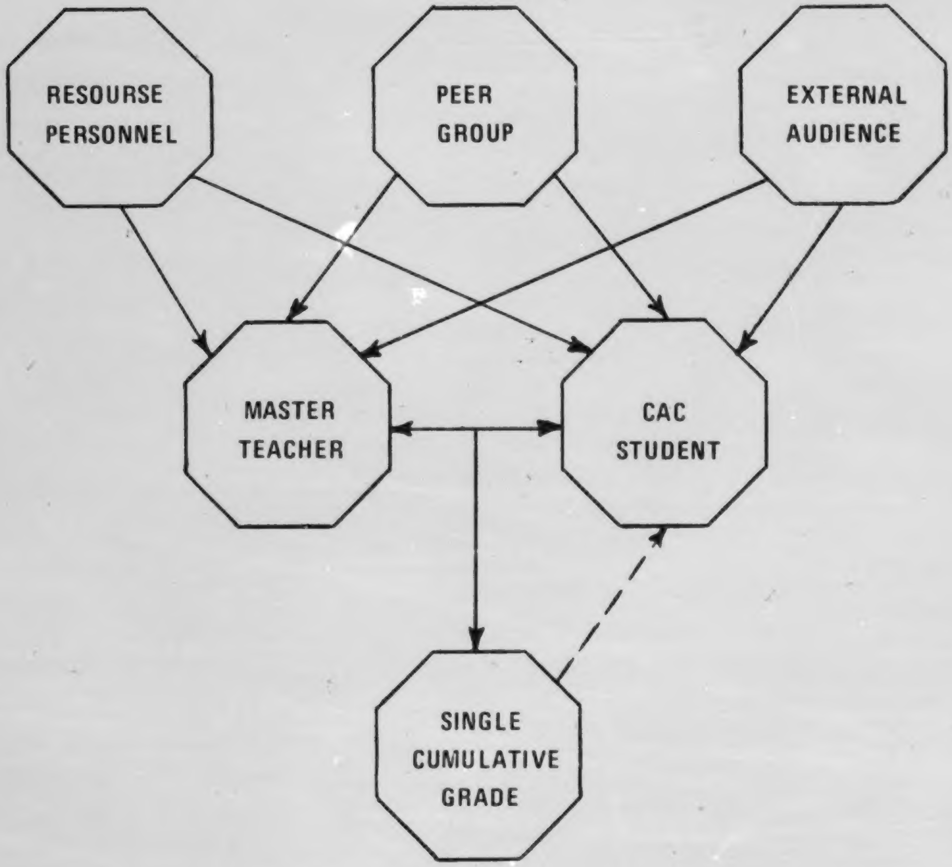
OBJECTIVE

To allow student to evaluate his own performance level beginning with a combination of student-master teacher evaluation and eventually leading to a total student determination of grade, as indicated by dotted arrow.

The student must develop means of collecting evaluation data as part of the CAC Activity. Copies of the evaluation data from resource personnel, sources as peer group, andexternal audience must be filed with the master teacher.

Suggested methods of collecting evaluation data:

1. Questionnaire
2. Interview
3. Survey
4. Observable Reactions


RESOURSE PERSONNEL
PEER GROUP
EXTERNAL AUDIENCE
MASTER TEACHER
CAC STUDENT
SINGLE CUMULATIVE GRADE

STUDENT EVALUATION

Grading was a problem of much concern in the beginning of the second year of the CAC program. The use of the student self-evaluation form along with the matching teacher form proved to be too subjective. In the absence of a traditional grading format, including objective testing, the question of equating the work performed by a CAC student with the achievement of the vast majority of our students became a subject of mucy debate.

The result was to substitute a student profile for the grade a student would receive four times throughout the school year. As our program changed somewhat from year one to year two, we felt the need to eliminate a numerical grading system which tells almost nothing about a student's abilities or competencies. In its place, a checklist was suggested which would state at a glance what the student is capable of doing. Since a small number of students were involved, they were removed from the class rank system which is computed during the senior year.

The committee felt a need to contact students and parents concerning this approach to evaluation. A meeting was held to review the profile procedure and ask the students and their parents which system they preferred.

For the student not electing a grade designation, a student profile portfolio would be substituted. The portfolio would include the following:

1. Course description
2. Communication Arts Course Outline
3. Attitude test with pre and post test results
4. List of CAC competencies with statements by the student and samples of his work to show his achievement of these competencies.
5. Student self-evaluation form/teacher's evaluation form
6. Comprehensive survey of student's accomplishments throughout the school term as observed by the Master Teacher and other cooperating , resource personnel.

USE OF PORTFOLIO

Upon request, an employer or admissions officer may receive a CAC student's profile with the understanding the material must be returned to the files of Tamaqua Area High School. Any person seeking information will be able to tell at a glance what each student has done during their senior year in the CAC program.

WHY COMPETENCIES?

In a program designed to improve personal self-image, the process of grading can do much to destroy any progress made in that direction by student efforts. As creativity is the backbone of the Communications Arts program, how does one evaluate an individual without destroying creativity in the individual?

During the first year of the CAC program a gradient scale was used to determine student effectiveness in the program. This system was plagued by subjectivity both on the part of the student as he evaluated himself and of the teacher as he evaluated the student. The grades determined through this procedure were overly artifical and really did not say what a student had achieved through his/her work in CAC. (See CAC Evaluation Sheet)

For the second year, the CAC committee decided to experiment with a different format: competency grading. It was decided that it was impossible to assign grades (A B C D F) to work done in CAC, without being detrimental to the program. Instead, credit for CAC would be given upon the completion of the 10 competencies without any letter or number grade for the course. (List of competencies attached.)

PROBLEMS

While we had hoped to forever banish subjectivity, it came back haunting us as much as ever. To see the problem, let's examine competency number one dealing with a public performance and appearances on the morning television program. The fact that certain individuals have greater skills in this area cannot be handled in the context of this competency. What might be a satisfactory performance by one individual (a walk-on part with no lines) may not be acceptable for a student with much exposure to live audiences. It was up to the instructor to make the decision as to whether or not a student met this competency.

This same problem of subjectivity creeps into several other competencies. Number five deals specifically with the use of freedom and the students sense of responsibility. Here the instructor is asked to pass judgement. Perhaps another problem has been tapped here: observability.

Competency 10 deals with unobservable behavior and cannot possibly be measured in any objective sense. Therefore, such a competency has no place in any list of competencies. Writing objectives, or competencies, for the affective domain is a very difficult operation.

Are 10 competencies too many or too few? Perhaps 10 competencies are too many for the amount of time. Several competencies could have become sub-competencies of others in such a manner that they would have acted as guidelines to complete an over-all competency.

What happens to the student who completes 8 of the 10 competencies? Eight of 10 is 80 percent, and 70 percent is passing – right? Wrong. We asked for 100 percent completion. Therefore, each student needed to complete all 10 competencies to receive credit for his/her work in CAC.

In any case, once a decision has been made concerning the number of competencies to be achieved, no modification should be made. Lowering standards is extremely difficult to justify.

Parents are traditionally oriented to interpreting a report card or slip of paper with letter grades. They know that their son or daughter is doing well with grades of B or higher and assume some learning is taking place. What happens when a school moves from an ambiguous letter grade to a more specific competency checklist stating the progress of the student toward the goal of 100 percent not 70 percent completion?

It is extremely important that parents understand: 1) the reasons for competencies, 2) the ways of fulfilling each competency and 3) the possible outcomes of failure to complete the competency.

PROPOSALS

To combat subjectivity in the evaluation of a competency, the students should individualize each competency presented in the program. They would state specifically what they will attempt to accomplish within the limits of each given competency area. The instructor's role would then become that of an objective appraiser of the student's progress toward the self-established goal. The evaluation would depend on the communication between the students and the instructor.

The basis of the CAC program touches on several areas that are difficult to evaluate objectively (i.e. leadership, self-esteem, creativity, etc.). If the goals of the program are to be met successfully, the competencies should be linked to these subjective goals and should seek to clarify ways in which these goals can be achieved.

The gradient scale from year one of the project was not abandoned, but used as a device to inform the students of the instructor's estimation of their progress in fulfilling all 10 competencies. The scale in turn was also used to inform the parents of their son's/daughter's progress in the CAC program.

Should a selection of 20 competencies be given with students selecting the number they wish to attain during the year? Should general competency guidelines be provided which allow each student the liberty of stating what he would like to accomplish during the school year? Notice the emphasis is on guideline.

Could each individual competency be evaluated on a pass/fail basis or a graded basis (A B C D F) with the average then used as an evaluation device?

The introduction of parents to the evaluation device should be a priority. Parents were introduced to the new evaluation device in an informal meeting held late in September, 1974. After a discussion and question-answer period no parent rejected the use of competencies in the CAC course in place of A B C D F system.

At the end of each marking period the parents received a gardient scale with teacher and student comments and a competency checklist report as to the progress being made and/or lack of progress towards the goal of competency completion.

During the third marking period a questionnaire was sent home with the student evaluations. The purpose was to see if parents understood the gradient scale and competency system. The majority responded positively. However, the parents of one student, who was hopelessly faltering in the program, returned a second questionnaire (the first one never made it home) with very negative responses.

SUMMARY

One might begin to ask the question, "Do competencies really tell you more about an individual student than the tradtional A B C D F grading system?" They can, if they are written with extreme caution to avert ambiguity and unmeasureable behaviors. A competency must be well structured to act as the guide it is meant to be. Again, the purpose of a competency is not to grade, but to guide the student toward his goal and develop observeable behaviors.

A competency should be stated in terms so students at all skill levels can identify his present proficiency and develop his talent so he can get to where he wants to be.

In closing, the following items should be considered when a competency based credit system seems "like a good idea":

1. Use competencies to measure only observeable behavior.
2. Use competencies as guidelines and not for grades.
3. Disassociate competencies from grade altogether, if possible.
4. Make terminology understandable to students -- avoid ambiguity.
5. Develop competencies flexible enough to consider individual student's potential for completion.
6. Eliminate subjectivity from competencies.
7. Re-examine role of teacher as evaluator.
8. Keep the total competencies few in number.
9. Decide on an acceptable completion level -- 100 percent? 90 percent?

Competencies can make education more process oriented (as opposed to content) and the student can gain in self-esteem, but care must be taken not to create another educational monster to swallow teacher/student and program.

SEE PAGES 37 and 38.

CORE EXPERIENCES

A Core Experience is an activity centered learning package developed by teachers to involve one or several students in active participation with rudimentary skills in a fine or practical arts area. The learning package includes: directions, objectives, materials and evaluation procedures.

Built in each core experience is a requirement for the student to produce a final product, and a need for the student to use critical analysis skills in evaluating the creative aspect of his product. His evaluation is validated by requiring him to confer with a person or group of persons who are proficient in the specific area of the fine and practical arts in which the student has interacted.

To present the 20 fine core experiences developed in great detail is beyond the scope of this presentation. Examples covering a range of the fine and practical arts areas are given so that interested educators can secure enough insight to initiate work to meet their needs. It is not our intent that the reader duplicate or reproduce the specific learning packages.

I. Dynamics

Dynamics is an exercise where the student translates the emphasis of the musical composition into a graphic art composition by using lines such as: vertical, horizontal, diagonal, equal thickness or varying thickness, which best express the musical emphasis.

(1) Student is exposed to slides which are corrolated with recordings of a classical composer's work.

(2) Student is exposed to pictures with accompanying questions which illustrate the characteristics of various lines.

(3) Student selects from series of tapes a musical composition from which he then attempts to express graphically the dynamics of the music in line form with the drawing materials supplied.

(4) The final art composition will be critiqued by a qualified person to determine how well the art form interprets the musical dynamics.

II. Advertising

Advertising is an exercise where the student designs an advertisement. After being exposed to some principles of advertising, the student will design an advertisement, which incorporates several principles of advertising, from an original idea or one of the ideas suggested in the package.

(1) Student will be exposed by video tape, slides, etc., to examples of various principles used in advertising.

(2) Student will then prepare an advertisement.

(3) Student will evaluate his work from a self-evaluation check list and re-do if desired.

(4) Student's final advertisement design will be critiqued by a qualified person to determine how well the principles were used in the design.

III. Vision of Sound

Visions of Sound is an exercise where the student creates an audio visual presentation by using the relationships which exist between pitch, tone and and texture in music value, intensity and texture in the other fine arts.

(1) The student first listens to a musical selection of his choosing.

(2) With the aid of a carrousel projector, the student reviews a prepared packet of oil slides which are to be coordinated with the elements, pitch-value, dynamics-intensity and texture=texture.

(3) The student while listening to this recording, flashes thru the oil slides and selects and organizes sequentially those slides which in his evaluation best portray the qualities of the musical selection.

(4) The student reviews the combined slide-tape presentation and with the aid of a prepared self-evaluation sheet evaluates if and to what degree the addition of the slides has added enjoyment or appreciation of the music.

(5) The student presents his arrangement of the core experience to a qualified person or persons for critique.

IV. Fabrics and Moods

Fabrics and Moods is an exercise where the student depicts his mood by creating an original scene or collage from swatches of fabric. The student's mood is determined by his selection of the texture and color of the fabric.

(1) The student is given selected swatches of fabric which differ in texture, color, design or pattern.

(2) The student, by cutting and arranging these selected swatches, creates a collage.

(3) The relationship of the colors, texture, design or pattern of the fabric selected by the student when translated or interpreted in the collage depicts the mood or emotions of the student.

(4) The collage is submitted for critique to a qualified person, who assists the student in seeing the relationship of his selections to mood and emotions as expressed by the fabrics.

V. Creative Arrangements

Creative Arrangements is an exercise where the student creates an original basic design or arrangement with flowers, pictures, etc. and thereby shows the, principles of color, blends, number, size and shape.

(1) The student works thru individual experiences in each of the areas of design, number rule, basic forms and color.

(2) The student may then select materials from the experience or select others which coordinate with the four individual experiences.

(3) An arrangement or basic design is then created by the student which incorporates the principles learned in the experience units.

(4) The arrangement is presented to a qualified person for critique.

VI. Conducting

Conducting is an exercise in which the student becomes acquainted with the various aspects involved in the actual conducting of a musical score. After going through the explanation, the student selects a musical composition of his own choice and utilizing the points contained in the instruction, conducts this composition in the presence of a live audience.

(1) The student views a series of slides which explain in detail the body movements and facial expressions involved in conducting.

(2) The student views a short film of a person actually conducting which explains what he is trying to accomplish in this particular musical score through his movement and expression.

(3) The student views a second series of slides and a second film which reviews and summarizes the points covered previously.

(4) The student selects a musical composition of his own choice and applies the principles of conducting examined previously, performs as a conductor before a live group and qualified person for evaluation and critique.

VII. Composition of Two-Dimensional Forms

Composition of Two-Dimensional Forms is an exercise to give the student a deeper appreciation for the creative process from the time an idea is conceived until the final art project is completed. After going through the presentation the student is expected to produce an original art project adhering to the principles and elements of design which are thoroughly explained in the presentation.

(1) The student listens to a tape which emphasizes creativity involves hard work and dedication and normally is not something that happens quite simply.

(2) The student is asked to compare a series of paired designs and to determine which of each pair is more appealing to him. This test is based on the fundamental principal of design, namely unity.

(3) The student views a series of slides of various art work and reads an explanation of how the artist went about achieving his desired effect while adhering to the principles and elements of design.

(4) The student, using one of the mechanical objects contained in the package or one of his own choice, is asked to complete a painting. In this work which involves black and white paints only he may change the proportion of things to his own satisfaction but should adhere to the basic principles and elements of design mentioned previously.

(5) The student's finished work is evaluated by a qualified person according to the points of line, shape, texture, value, color, proportion and direction.

THE INTERACTION LABORATORY FOR TEACHER DEVELOPMENT

In our fast moving and changing society, it is uncommon for adults to pause long enough to evaluate their value system and how this relates to their interpersonal relationships with others. High school students are not an exception. Therefore, many educators agree that a need exists in schools for human relations training.

Before human relations training can be introduced to students, teacher training must take place. Many training programs have been developed to meet this need, but one of the drawbacks is that a need usually exists for competent group leaders to conduct the program. Because few administrators or teachers within a school system feel competent in this field, human relation training is usually not used or is used in a very limited manner when it comes to teacher in-service. Thus, students receive very little training in human relations.

The CAC has as one of its designed teaching approaches and philosophy that student centered programs will change the classroom from a competitive teacher directed activity to a watching, sharing, learning experience. Each student should learn to respect the talents of others and come to realize that every person has something to offer, as stated in the CAC program objectives.

The Communication Arts Curriculum objectives include the following:

1. Assisting students to develop and maintain a positive self image.
2. Assisting students in developing an appreciation of the talents and abilities of others.
3. Providing students with the opportunity to clarify and evaluate their values and attitudes in relation to others.

Although a fair number of programmed instructional materials are available for training and in-servicing teachers in this area, the Interactional Laboratory for Teacher Development was selected for two main reasons:

1. To provide a program that would successfully educate teachers for better human relations with students, teachers and parents.
2. To provide a program that could be led by any individual with no special training other than an educational background, interest and common sense.

Several of the laboratory exercises and activites are common to many human relations programs. Thses basic exercises have been used in employee-management training as well as in teacher training programs. The field test results of this program indicate higher success that the author, John J. Kampsnides, had previously experienced with any other program.

Since all of our teachers in the "Interaction Laboratory" are affiliated with the Communication Arts Curriculum, we feel that the Laboratory would help these professionals identify more closely with the watching, sharing, learning experiences desired, and thus, we could more effectively meet the objectives stated for the Communications Arts Curriculum.

PROGRAM FEATURES

The Laboratory is made up of 27 exercises which are divided into the following sections: Basic Communication Skills, Group Interaction, Interpersonal Skills and Professional Problems.

General program objectives are:

1. To acquaint the participant with the need for human relations skills in teaching – e.g. teachers teach students – not math, not history, etc.
2. To expose participants to interpersonal problems that arise with pupils, parents and fellow teachers.
3. To provide added insights into their own individual needs in the area of human relations.
4. To provide training that will give the participant a clearer understanding of the flexible line separating personal and professional behavior.
5. To provide the participants with a human relations model that is oriented to teaching situations.

COMMENTS

After several "Interaction Laboratory" exercises had been completed, our teachers did identify with a feeling of freedom, openness and trust among the members. Participants were open to expressing their opinion in the group setting, and the environment of the workshop provided the essential conditions so members respected each other's views. Furthermore, the exercises allowed the teachers to identify with some frustrations that students undergo when the classroom setting is not built upon a basic understanding of how people interact productively.

Furthermore, it was discovered that antagonism usually is not present in an initial group, but that it develops and is transferred to other members of the group. Recognizing that such is the nature of a classroom, Interaction Laboratory helped the participants recognize techniques whereby the group could continue to operate effectively by changing the emphasis of the antagonism.

One teacher reflected that she has gained a whole new concept for working with students:

> "The program has given me an entirely new perspective and I now like my students. I can make this statement because these activities stimulated my determination and drive since these activities related to my needs, consequently, I was totally committed and tried these approaches in my classroom."

Another indicated that these activities enabled her to reflect an interpersonal feeling:

> "It was like holding a mirror in front of you and taking a good look at yourself. Very seldom do circumstances allow for such an in-depth self-evaluation in which you can ask other people, 'How do I come across to you?' "

Although the Laboratory would work well with any group of teachers, it was our feeling that its greatest value would be with a cross representation of teachers in tenure, teaching proficiencies and professional growth. Thus, experienced teachers and teachers with little experience can both benefit from this approach by their involvement. However, our participants thought that teachers with a long tenure of experience would be more reluctant to identify with these activites than teachers, with an experience range of 10 years or less.

The "Interaction Laboratory" did make the participants aware of group dynamics techniques and some basic principles used for effective human relations. The teachers expressed the opinion that the success of the program does depend upon the group leader being keenly aware of the group dynamics necessary for some of the exercises not to have adverse effects.

Some workshop members who had completed graduate courses in college, had previously experienced several of the "Interaction Laboratory" exercises. They did not believe that the repetition of the exercises reduced their effectiveness. The second experience with an entirely different cadre of participants did create a cohesive tendency within the group.

A final statement can summarize how the CAC Committee of Tamaqua Area High School felt about the Interaction Laboratory when one teacher stated: "I understand myself better, the gray areas of my personality are a little less gray".

COURSE OUTLINE – COMMUNICATION ARTS CURRICULUM 1974-75

WEDNESDAY, SEPTEMBER 4

Introduction
Class – Expectations
Workshop – Imagination

THURSDAY, SEPTEMBER 5

Class – Book 1
Workshop – Finish Imagination

FRIDAY, SEPTEMBER 6

Class – JLS – Center For the Humanities Slide Set – On Becoming Ourselves.
Workshop – Free Movement and Expression – Introduction

MONDAY, SEPTEMBER 9

Class – Wrap-up JLS
Workshop – Movement and Free Expression – Exploring Body Movement.

TUESDAY, SEPTEMBER 10

Class – Dr. Banks – Intro. to How to Learn To Live With Yourself and Like It.
Workshop – Free Movement and Expression – Use of Time and Space.

WEDNESDAY, SEPTEMBER 11

Class
Workshop – Free Movement and Expression – Emotion in Movement.

THURSDAY, SEPTEMBER 12

Class – Book II Discussion – CFH Slide Set – Developed Personality.
Workshop – Free Movement and Expression – Use of Sound and Movement.

FRIDAY, SEPTEMBER 13

Class
Workshop – Movement Exam – Student Performances.

MONDAY, SEPTEMBER 16

Class
Workshop – Movement Exam Part II – Critique Session

TUESDAY, SEPTEMBER 17

Class – Book II Discussion and CFH Slide Set 2
Workshop – Introduction to Conducting

WEDNESDAY, SEPTEMBER 18

Workshop – Conducting Continued

THURSDAY, SEPTEMBER 19

Class – Book II Discussion
Workshop – Wrap-up Conducting

FRIDAY, SEPTEMBER 20

Workshop – Individual Core Experiences will be selected for work during these next two periods.

MONDAY, SEPTEMBER 23

Workshop – Core Experience – Wrap-up Day

TUESDAY, SEPTEMBER 24

Class – Book II Discussion
Workshop – Core Experience in Awareness -- Part I

WEDNESDAY, SEPTEMBER 25

Workshop – Core Experience in Awareness -- Part II

THURSDAY, SEPTEMBER 26

Workshop – Awareness Part I – Film History

FRIDAY, SEPTEMBER 27

Class – Book II Discussion
Workshop – Awareness Part II – Citizen Kane

MONDAY, SEPTEMBER 30

Class – Book II Discussion of Conclusions
Workshop – Critique of Citizen Kane – Begin Next Film

TUESDAY, OCTOBER 1

Workshop – Finish Third Film -- Begin Writing Critique
Class – Assign -- How Children Fail -- Book II

WEDNESDAY, OCTOBER 2

Workshop – Read Critiques of Third Film
Begin an Introduction to Filmaking

THURSDAY, OCTOBER 3

Class -- Book III Discussion
Workshop – Filmmaking

FRIDAY, OCTOBER 4

Class – Book III Discussion
Workshop – Filmmaking – Shooting Segment Wrapped Up Today

MONDAY, OCTOBER 7

Class – Book III Discussion
Workshop – Awareness Part III Paintings: What to Look For

TUESDAY, OCTOBER 8

Field Trip to Allentown Art Museum

WEDNESDAY, OCTOBER 9

Class – Discussion of Field Trip/Book III
Workshop – Filmmaking Experiments reviewed
The Editing of Film

THURSDAY, OCTOBER 10

Workshop – Awareness Part IV – Music

FRIDAY, OCTOBER 11

In Service Day for CAC Students – Will Spend day observing a teacher in the elementary schools and develop a report for Monday's Class.

MONDAY, OCTOBER 14

Class – Discussion III of Book and Friday's Experience
Workshop – Core Experience on Song Writing

TUESDAY, OCTOBER 15

Class – Introduction to Book 4 – Why I'm Afraid to Tell You Who I Am
Workshop – Song Writing

WEDNESDAY, OCTOBER 16

Workshop – Song Writing Wrap Up
Begin Core Experience in Photography – Photojournalism

THURSDAY, OCTOBER 17

Class – Book IV Discussion
Workshop – Photo Essay

FRIDAY, OCTOBER 18

Class – Book IV Discussion
Workshop – Wrap Up Photojournalism
Begin Documentation Core Experience

MONDAY, OCTOBER 21

Class – The Many Masks We Wear
Workshop – Wrap up Documentation Core Experience

TUESDAY, OCTOBER 22

Workshop – Work on Mini Documentation Assignment

WEDNESDAY, OCTOBER 23

Class – Book IV Wrap Up
Workshop – Work period for Documentation

THURSDAY, OCTOBER 24

Workshop – Presentation of Assignments of Documentation

FRIDAY, OCTOBER 25

Class – Assign I'm O.K., You're O.K. – Book V
Workshop – Core Experience on Color and Feeling

MONDAY, OCTOBER 28

Class – Book V Discussion
Workshop – Wrap Up on Color and Feeling

TUESDAY, OCTOBER 29

Class – Book V and Role Play Exercises
Workshop – Use of the Porta Pak

WEDNESDAY, OCTOBER 30

Porta Pak Assignment Number 1

THURSDAY, OCTOBER 31

Class – Book Discussion and Planning Field Trip to Philadelphia Art Museum
Workshop – Critique of Assignment 1
Explanation of Porta Pak Assignment Number 2

FRIDAY, NOVEMBER 1

Workshop – Porta Pak Assignment

MONDAY, NOVEMBER 4

Class – Book Discussion I'm O.K., You're O.K.
Assignment – What a Piece of Work is Man
Five Week Assignment Due December 4

TUESDAY, NOVEMBER 5

Class – Book Discussion I'm O.K., You're O.K.
Workshop – Critique of Porta Pak Assignment Number 2

WEDNESDAY, NOVEMBER 6

Class – Book Discussion I'm O.K., You're O.K.
Workshop – Performing Before the Television Camera

THURSDAY, NOVEMBER 7

Workshop – Performing Before the Television Camera

FRIDAY, NOVEMBER 8

Class – Book Wrap Up, I'm O.K., You're O.K.
Workshop – Performing Before the Television Camera Wrap Up

Remainder of course – Completion of Compatencies (see pages 37-38)

COMMUNICATION ARTS READING LIST 1974-75

1. JONATHAN LIVINGSTON SEAGULL

2. HOW TO LEARN TO LIVE WITH YOURSELF AND LIKE IT
Henry Clay Lindgren, Fawcett $.75 219 pages.

3. HOW CHILDREN FAIL, John Holt, Dell, $.95 223 pages.

4. WHY I'M AFRAID TO TELL YOU WHO I AM, John Powell,
Argus Communications, $1.95 167 pages.

5. I'M O.K., YOU'RE O.K., Thomas A. Harris, Avon, $1.95 304 pages.

6. THE PETER PRINCIPLE, Dr. Laurence J. Peter, Bantam Books,
$1.50 150 pages.

7. JOY, William Schutz, Ballantine Books, $1.95 252 pages.

8. MAN, THE MANIPULATOR, Everett L. Shostrom, Bantam Books,
$.95 178 pages.

9. WHY I'M AFRAID TO LOVE, John Powell, Argus Communications
$1.95 120 pages.

10. DIBS IN SEARCH OF SELF, Virginia M. Axline, Bantam Books,
$1.25 184 pages.

11. WHY MARRIAGE, Edward E. Ford, Argus Communications, $1.95.

* THE UNDERACHIEVING SCHOOL, John Holt, Dell, $.95 203 pages.

* THE LITTLE PRINCE

* GAMES PEOPLE PLAY, Eric Berne, Grove Press, $1.25 184 pages.

* PERSON TO PERSON, THE PROBLEM OF BEING HUMAN, Carl R. Rogers,
Pocket Books, $1.25 279 pages.

* PSYCHO-CYBERNETICS, Maxwell Maltz, Pocket Books, $1.25 288 pages.

* THE SOFT REVOLUTION, Postman and Weingartner, Dell, $.95 183 pages.

TEXT BOOK: MODERN CULTURE AND THE ARTS, Hall and Ulanov, Mcgraw Hill

* Indicates optional reading material. These books may be substituted for the reading list books if instructor wishes.

COMMUNICATION ARTS CURRICULUM

Attitudinal Inventory
ESEA Title III
Tamaqua Area School District

Directions: Throughout this attitudinal inventory, "the arts" are referred to in several statements. "The Arts" can be defined, for purpose of responding, in the following manner: "The Arts" are any area of endeavor where a product is skillfully produced. One should interpret these statements according to this definition

Since this inventory is measuring your attitude and interest in areas relating to "the arts", please be sincere in making your selection. Your original response to the statement is probably the most valid so do not erase unless you have made an error in marking your original reaction. Mark your response with an X.

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. Creating something using my originality is more satisfying to me than copying something from a pattern.	☐	☐	☐	☐	☐
2. Working with one's hands to produce something is a self-rewarding experience.	☐	☐	☐	☐	☐
3. If one gets a significant amount of self-satisfaction in doing his work in "the arts", it is not necessary for him to receive recognition from others for his endeavors.	☐	☐	☐	☐	☐
4. Working in some of "the arts" areas requires a large degree of effective group cooperation.	☐	☐	☐	☐	☐
5. Creativity requires a great amount of planning and preparation rather than something that is generated spontaneously.	☐	☐	☐	☐	☐
6. Creating something by myself gives me greater pleasure than working in a cooperative manner with several people.	☐	☐	☐	☐	☐

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
7. Being able to create something is dependent upon your mental ability and therefore can only be achieved by the very intellectual.	[ ]	[ ]	[ ]	[ ]	[ ]
8. Creativity can be taught and should be an instructional objective designed to be part of the educational system.	[ ]	[ ]	[ ]	[ ]	[ ]
9. Producing something in the practical arts, such as building a table or baking a cake, requires artistic talent.	[ ]	[ ]	[ ]	[ ]	[ ]
10. One must go to a large metropolitan area if one is to achieve any appreciation for the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
11. It is too late, because of my age, to be educated in the arts or in improving my appreciation for the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
12. Parents must take their children to at least one of the following: concerts, museums, plays or an art gallery (not held at the local school) if the child is to develop appreciation of the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
13. Achieving a degree of success in most arts areas requires an individual effort and a self-dedication.	[ ]	[ ]	[ ]	[ ]	[ ]
14. One must be a performer in an arts area before one can appreciate the artistic efforts of others.	[ ]	[ ]	[ ]	[ ]	[ ]
15. To participate in the arts, one must use an organized plan if he is to achieve his goal.	[ ]	[ ]	[ ]	[ ]	[ ]
16. A preparation for working in an arts area requires that a student demonstrate the use of the principal of design.	[ ]	[ ]	[ ]	[ ]	[ ]
17. Most people are born with the innate ability to appreciate the arts.	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
18. If one can use the principals of designs in one art area, these same principals will be recognizable in other art areas.	[ ]	[ ]	[ ]	[ ]	[ ]
19. In organizing a task that must be done, one needs to concentrate his efforts in completing the task over a short period of time.	[ ]	[ ]	[ ]	[ ]	[ ]
20. Awareness and appreciation of "the arts" is a worthy educational objective.	[ ]	[ ]	[ ]	[ ]	[ ]
21. One cannot relate well to other people until one understands himself.	[ ]	[ ]	[ ]	[ ]	[ ]
22. One is more knowledgeable about his capabilities and limitations if he is willing to discuss these characteristics with other people.	[ ]	[ ]	[ ]	[ ]	[ ]
23. Change in routine or ways in which things are usually done are disrupting to me and create difficulty in learning.	[ ]	[ ]	[ ]	[ ]	[ ]
24. Getting before a group to give a presentation is a shaking experience.	[ ]	[ ]	[ ]	[ ]	[ ]
25. The artists original concept in producing a piece of art is not important as long as one is able to make his own interpreation of what he thinks the artist is portraying in his work.	[ ]	[ ]	[ ]	[ ]	[ ]
26. "The arts" have very little to do with teaching one skills for problem-solving (non-mathematical).	[ ]	[ ]	[ ]	[ ]	[ ]
27. The hardest part of problem-solving is identifying the problem needing a solution.	[ ]	[ ]	[ ]	[ ]	[ ]
28. Most people use a trail and error method as a process for problem-solving.	[ ]	[ ]	[ ]	[ ]	[ ]
29. What other people think of me and what I do is very important to me.	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
30. As a life-style, one should develop a hobby or several hobbies if one is to get the most out of life.	[ ]	[ ]	[ ]	[ ]	[ ]
31. Symmetry is an important concept related to nearly all "The Arts".	[ ]	[ ]	[ ]	[ ]	[ ]
32. Balance and proportion are important principals used by artists.	[ ]	[ ]	[ ]	[ ]	[ ]
33. Programs on television gives one ample opportunity to enjoy "The Arts".	[ ]	[ ]	[ ]	[ ]	[ ]
34. I have a good self-concept about myself.	[ ]	[ ]	[ ]	[ ]	[ ]
35. My peers (classmates) accept me for what I am.	[ ]	[ ]	[ ]	[ ]	[ ]
36. I try to be just me most of the time because I like the way I am.	[ ]	[ ]	[ ]	[ ]	[ ]
37. Other people usually comment favorably about the way I dress because I wear clothes that have a style becoming my physical build and I have the ability to select harmonious colors.	[ ]	[ ]	[ ]	[ ]	[ ]
38. Taking a good photograph requires the expression of one's feelings as much as doing a good painting.	[ ]	[ ]	[ ]	[ ]	[ ]

Complete the following opinion statement checking the response that most nearly represents your feelings.

39. I have participated in:	To a great extent	To some extent	Little	Never	I have not but would like to.
(a) band	[ ]	[ ]	[ ]	[ ]	[ ]
(b) glee club	[ ]	[ ]	[ ]	[ ]	[ ]
(c) church choir	[ ]	[ ]	[ ]	[ ]	[ ]

I have participated in:	To a great extent	To some extent	Little	Never	I have not but would like to.
(d) dramatics in school, church or community	☐	☐	☐	☐	☐
(e) group singing (duet, quartets, etc.)	☐	☐	☐	☐	☐
(f) creative dancing	☐	☐	☐	☐	☐
(g) dance band	☐	☐	☐	☐	☐
(h) art exhibits (store window painting at Halloween)	☐	☐	☐	☐	☐
(i) school clubs	☐	☐	☐	☐	☐
(j) making things with my hands	☐	☐	☐	☐	☐
(k) cooking and baking	☐	☐	☐	☐	☐

Complete the following opinion statements checking the response that most nearly represents your feelings.

	All the time	Usually	Seldom	Only when it takes a longe time	Never
40. I develop a written plan in doing most projects or assignments.	☐	☐	☐	☐	☐
41. I put my plan in writing and check off items as I complete them.	☐	☐	☐	☐	☐
42. I identify the date or time when I expect to have things completed.	☐	☐	☐	☐	☐
43. After reading an article, I can select the important ideas that an author presents.	☐	☐	☐	☐	☐
44. By the end of the marking period, I know what I am going to get as a grade in most subjects without the teacher telling me.	☐	☐	☐	☐	☐
45. My estimate of my grade agrees with what the teacher gives me.	☐	☐	☐	☐	☐

Select and circle a number from 1 to 5 in each of the following comparisons. Your selection is an evaluation of the way you believe that you work in completing a task.

Logical	1	2	3	4	5	Haphazzard
Organized	1	2	3	4	5	Non-directed
Interested	1	2	3	4	5	Apathetic
Confident	1	2	3	4	5	Uncertain
Initiating	1	2	3	4	5	Apprehensive
Meticulous	1	2	3	4	5	Sloppy
Artistic	1	2	3	4	5	Non artistic
Creative	1	2	3	4	5	Non-imaginative
Conceptualizes	1	2	3	4	5	Fragments

TEST VEHICLE

The attitudinal portion of the test vehicle used in accordance with the previously described test design was identical to the first 38 questions given on pages 31 through 34.

The knowledge portion of the test vehicle was developed during the spring of 1975 and students were tested in the summer workshop of that year.

COMMUNICATION ARTS CURRICULUM

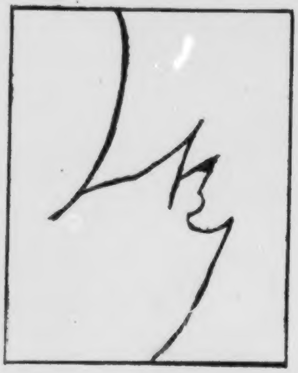
Knowledge Inventory

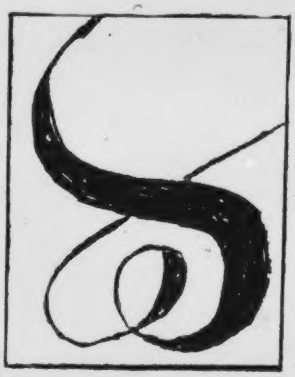
1. Line: drawing: ____________: song:
   a) instrument b) trumpet c) melody d) movement e) sonata

2. surface: sculpture: ______________: fabric:
   a) color b) texture c) cloth d) dress e) warp

3. A soft woodwind musical passage might best be expressed as a:
   a) curving horizontal line
   b) straight vertical line
   c) straight diagonal line
   d) curving vertical line
   e) jagged vertical line

4. color: paint: ______________: wood:
   a) finish b) grain c) design d) texture e) line


A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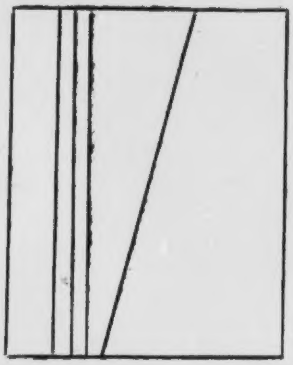
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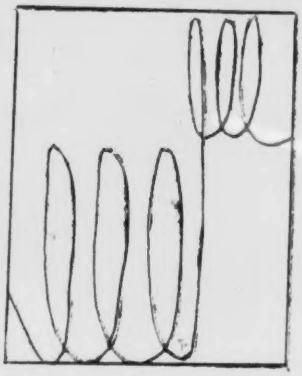
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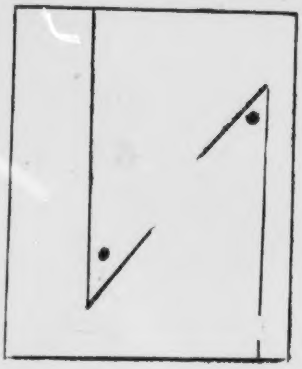
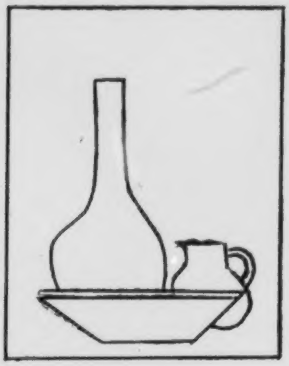

E

5. In which of the previously shown illustrations do you see the use of opposition?
   A. _______ B. _______ C. _______ D. _______ E. _______

6. In which of the previously shown illustrations is direction of line important?
A. _______ B. _______ C. _______ D. _______ E. _______

7. In which of the previously shown illustrations is repetition important?
A. _______ B. _______ C. _______ D. _______ E. _______

A



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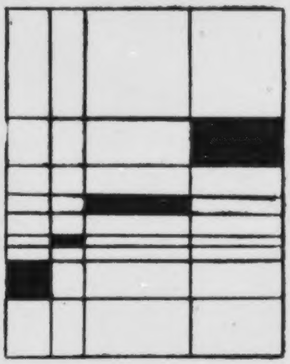
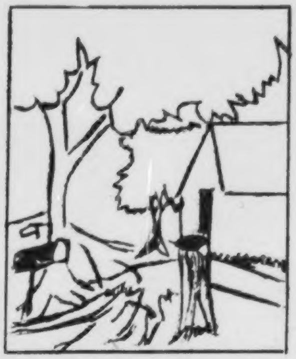


C



8. In which of the above drawings is the composition triangular?

9. In which of the above drawings is the composition circular?

10. Rhythm is:
a) the sound of a drum
b) essential only in music
c) the control of a beat
d) the father of eurythmics
e) the repetition of a sound or color or texture in an even manner.

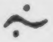
11. Balance can be achieved:
a) only between things of equal importance
b) only between things of equal size.
c) between any two objects
d) only in black and white
e) between objects of the same color

12. Which of the following does NOT have texture?
a) a sheet of glass
b) a piece of walnut
c) a rope
d) a piece of burlap
e) all of the above have texture

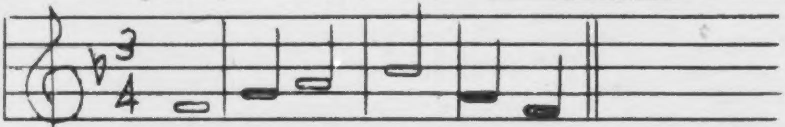
13. In which of the following is harmony not important?
a) choosing fabric for drapery
b) choosing colors for a painting
c) singing a melody line
d) knitting a multicolor afghan
e) choosing typefaces for a poster

14. Which of the following answers denotes color in music?
a) W.P.A. b) FHA c) mp d) CEA e) ft.

15. Which of the following answers denotes emphasis in music?

a) 111 b) < c) 𝄞 d)  e) V

16. The following example shows the incorrect ______________ in music?



a) harmony b) orchestration c) rhythm d) chords e) lyrics

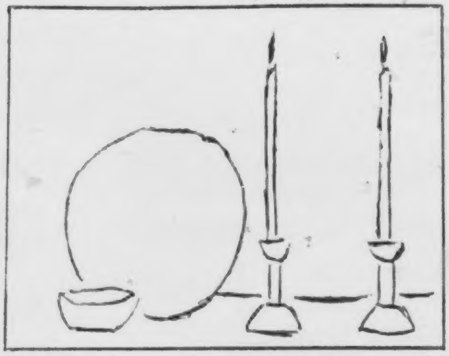
17. pile: corduroy: ______________ : furniture

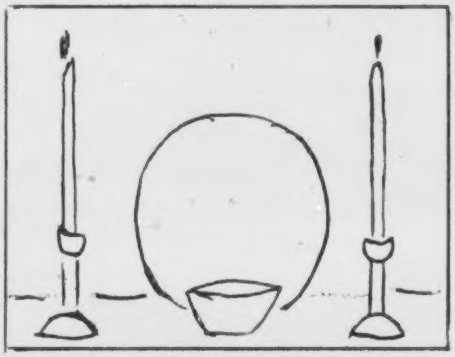
a) wicker b) plastic c) leather d) vinyl

18. main thought: paragraph : ______________ : contemporary room

a) Crystal chandelier c) Ornate porcelain vase
b) Flowerless tree d) Hobnail lamp

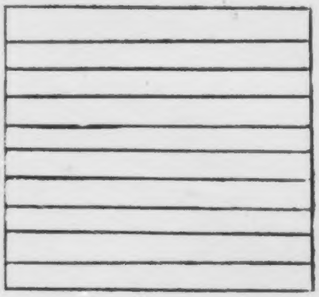
19. Which of the following suggests formal balance?





20. Which wallpaper pattern is best to apparently lower the height of a 10 foot ceiling?

A



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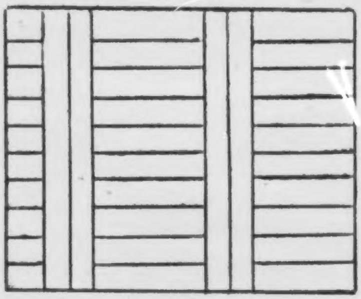

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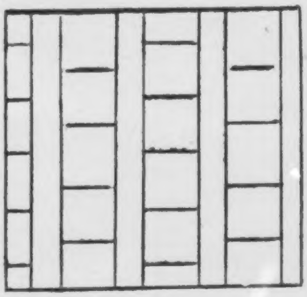


21. A negative is to a photographer as a ______________ is to the architect.

a) sketch b) tracing c) working drawing d) picture

22. Movement is best shown by:

a) a straight fine line
b) a circle
c) slightly curved line
d) a straight bold line

23. Thumbnail sketches are basically:

a) blueprint
b) small finished designs
c) doodles
d) large detailed sketches

24. A project designed in a school shop should reflect:

a) facilities available
b) student abilities
c) cost limits
d) all of the above

25. Which of the following would be used to express restfulness?

a) oblique lines
b) vertical lines
c) horizontal lines
d) circles

26. A pattern is to a dress as ______________ is to music.

a) an accidnetal
b) a piano
c) rhythm
d) dynamics
e) staff

27. A melody is music is to a ______________ in a novel.

a) theme
b) plot
c) character
d) page
e) setting

28. Rhythm is to music as ______________ is to poetry.

a) a character
b) a verse
c) metre
d) a plot
e) a page

29. Sonata is to music as a ______________ is to writing.

a) novel
b) plot
c) theme
d) motif
e) paragraph

30. From the following menus, select the best planned menu according to basic four, color, size, shape, and texture:

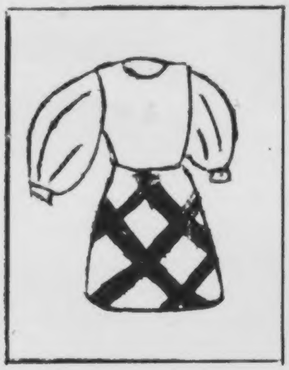
A. Meat Balls
Small whole potatoes
Buttered cauliflower
Potato salad
Vanilla Pudding

B. Meat loaf with tomato sauce
Small whole potatoes
Buttered broccolli
Lettuce Wedge Salad
Mixed Fresh Fruit
Milk

C. Meat Balls
Small whole potatoes
Buttered cauliflower
Lettuce Wedge Salad
Mixed Fresh Fruit
Milk

31. Select the style which will be most suitable for the tall slim girl.

A



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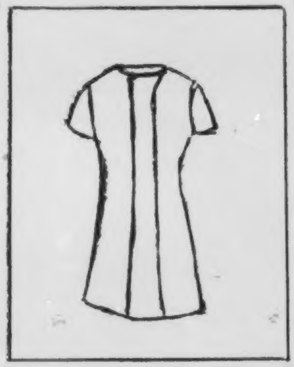

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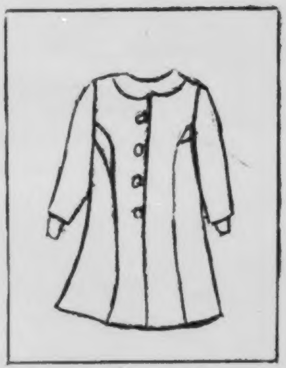
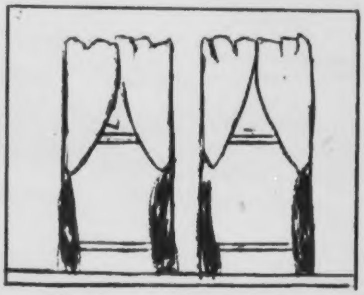
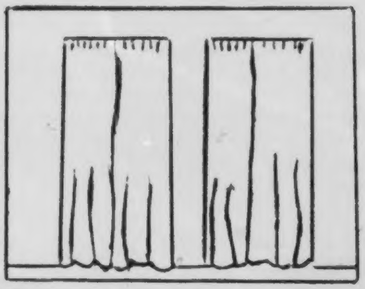


32. For two long, narrow windows **spaced 3 feet apart**, which is the best drapery arrangement?



A



B

33. In a T.V. production, the person who is most closely associated with design is:

a) cameraman
b) producer
c) director
d) key grib
e) actor

34. Video is to television as _____________ is to art.

a) cameras
b) texture
c) rhythm
d) design
e) line

35. In a T.V. production the person who is most closely associated with texture and color of the production is:

a) actor
b) editor
c) cameraman
d) director
e) prompter

36. Movie is to director as _____________ to conductor.

a) texture
b) color
c) composition
d) rhythm

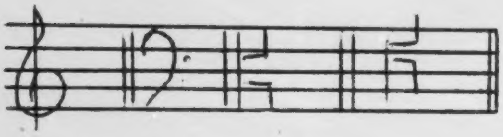
37. The ________ signs in music denote where the texture will be changed in a piece of music.

a) cleff
b) octave
c) dynamic
d) repeat
e) pause

38. The ________ in a piece of music gives us the line of the song.

a) cleff sign
b) melody
c) pause signs
d) sign
e) staccato marks

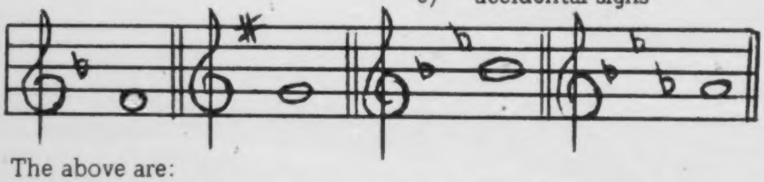
39.



The above are:

a) clef signs
b) repeat signs
c) note values
d) time signature
e) accidental signs

40.



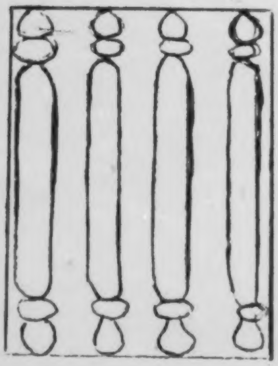
The above are:

a) time signatures
b) cleff signs
c) key signatures
d) pause signs
e) repeat signs

41. All instruments are divided into ______________ families.

a) 2
b) 3
c) 4
d) 5
e) No

A



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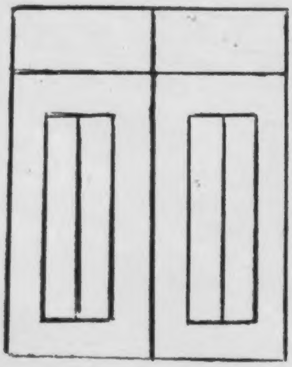

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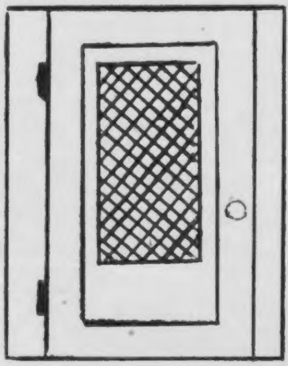


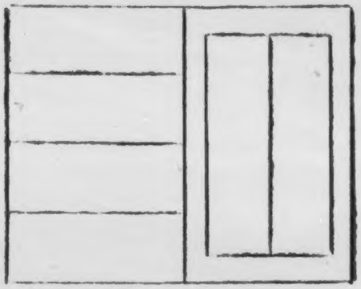
42. Rhythm is expressed best by________.

43. Informal balance is expressed best by ________.

44. Formal balance is expressed best by _________.

45. Emphasis is expressed best by _________.

D



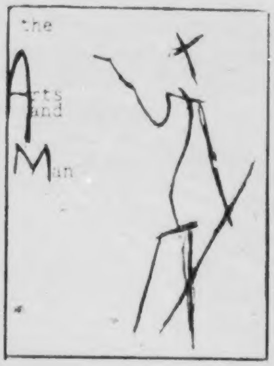
46. Which of the following shapes is most pleasing to the eye?

a) Circle b) Square c) Ellipse

47. If colors are to be used to express something bright and cheerful you should use:

a) reds and violets
b) yellows and oranges
c) shades of tan
d) blues and greens

A


the
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and
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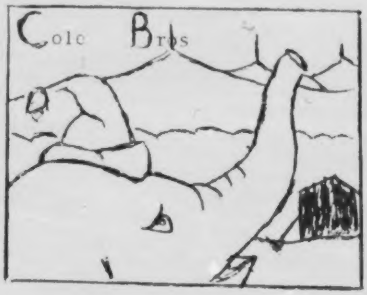
B



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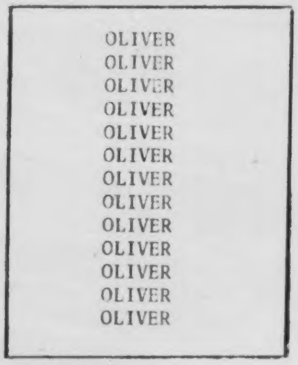
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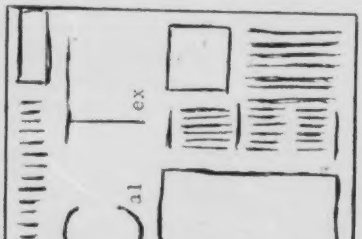
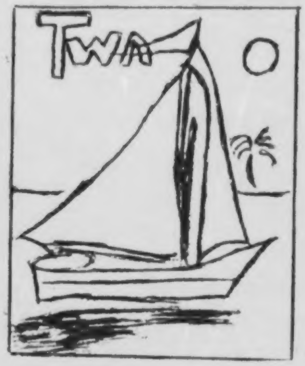


D



E

48. Which of the above illustrations best illustrates the use of visual symbolism as a communication device?

49. In which of the above illustrations does the visual symbolism not assist the transfer of information?

50. Which of the above illustrations is an example of layout?

51. In which of the above illustrations do you find a symbol used to convey two ideas?

52. Paint is to canvas as ______________ is to film.

a) color
b) a camera
c) light
d) developer
e) graphics

53. Film evaluation is based upon:

a) emotion responses made to the film
b) emotional responses caused by this film
c) personal sytle of the director and/or his medium
d) box office receipts
e) the soundtrack

54. The following are all basic film terms except:

a) close-up
b) dolly
c) time
d) truck
e) they are all terms related to the film

55. Design in painting is similar to ______________ in short story writing.

a) character
b) conclusion
c) plot
d) setting
e) none of these

56. Format limits a painting as ______________ limits movement.

a) costumes
b) dance
c) time
d) space
e) size

57. Variety is achieved in movement through:

a) the material used in a dancer's costume
b) the size and texture of the movements involved
c) proper lighting effect
d) the dancer's sense of the surroundings
e) the stage setting

58. Music, movement, film, mime, paintings, sculpture are all forms of ___________

a) meaning
b) language
c) expression
d) awareness
e) all of these

59. The interaction of the force, time, and space patterns of movement create a dance's ______________.

a) form
b) rhythm
c) color
d) size
e) texture

60. A score is to the conductor as ______________ is to a film director.

a) make-up
b) an actor
c) a shot
d) a script
e) a ruch

STATISTICAL ANALYSIS

This study has been undertaken to determine if there is a relationship between a student's attitude toward and his knowledge of the communication arts. In this study it will also be necessary to account for other variables and the possible effect they may have on the relationship. therefore, this will require the investigation of these variables.

The variables that will be under consideration for this study, along with attitude and knowledge, will be sex, age, intelligence quotient, grade average, and number of credits taken in the communication arts field. The classifications for sex will be male and female. The age will be the number of years as of September 1, 1975. The intelligence quotient will be obtained from the student's permanent record file; it has been determined from the results of the Otis Lennon Test. The grade average will be computed on a scale of A=4, B-3, C=2, D=1, F=0. This will be an average for grades 9-12 inclusive. The number of creidts taken in the communication arts field will be tabulated on the basis of 1 credit for a course that meets 5 days a week for 36 weeks; any course that meets for less time will be tabulated on a proportional basis as a fraction of a credit.

The knowledge variable will be a score that has been obtained by each student on a knowledge test of the arts. This test has been designed to deal with the elements of design: line, color, shape, texture, and size; also with the principles of design: rhythm, balance, proportion, emphasis, and composition. It was felt that these principles and elements exist in all fields of the communication arts. A trial run was conducted on the knowledge instrument during August 1975. This run was administered to a sample of 19 students who responded to 82 questions. After the practice run, individual and small group conferences were held with the members of the sample to seek input on the validity of the instrument.

Communication Arts Curriculum Committee then held a meeting to reconsider the questions on the knowledge test. Guided by the information from the practice run and the input from the students, the committee reduced the number of questions from 82 to 60. Those questions discarded were considered invalid for the study because they did not measure accurately the variable under consideration.

The attitudinal inventory test will be used to arrive at a score for each student. This score is indicative of his attitude toward the communication arts. This test had been administered previously to communication arts students and had been found to be a valid test on their attitude. The field test of this instrument was conducted two years ago so that no one now tested would have had prior experience with the attitudinal survey.

The population for this study will be students in grades 9-12 who are enrolled in the Tamaqua Area Senior High School and Marian High School. The students from Marian High School will serve as the control group for the study.

For this study the following hypotheses will be tested:

H1. There is no significant difference between the scores of males and females on the attitudinal inventory sruvey at the .05 level using the t-test of significance.

H2. There is no significant difference between the scores of males and females on the knowledge test at the .05 level using the t-test of significance.

H3. There is no significant difference between the scores of students of different grades on the attitudinal inventory survey at the .05 level using the t-test of significance.

H4. There is no significant difference between the scores of students of different grades on the knowledge test at the .05 level using the t-test of significance.

H5. There in no significant difference between the scores of Marian High School and Tamaqua Area High School students on the attitudinal inventory survey at the .05 level using the t-test of significance.

H6. There is no significant difference between the scores of Marian High School students and Tamaqua Area High School students on the knowledge test at the .05 level using the t-test of significance.

H7. The value of the correlation coefficient between intelligence quotient and the attitudinal inventory survey score is equal to zero.

H8. The value of the correlation coefficient between courses in the communication arts and the attitudinal inventory survey scores is equal to zero.

H9. The value of the correlation coefficient between grade average and the attitudinal inventory survey score is equal to zero.

H10. The value of the correlation coefficient between the knowledge test score and the attitudinal inventory survey score is equal to zero.

CAC STUDENT COMPETENCIES

(1) After November 5th, but before May 15th, the CAC student will demonstrate that he has little inhibition in being before an audience. His effectiveness in achieving this competency will be evaluated by the master teacher as he observes and records the student's performance in his forty day interim with the morning show, and his performance before an audience in a major role.

(2) Through the year, the CAC student will document his ability to actively participate in a leadership role by being a member of two school organizations. The self-evaluation of two instances in which the student provided leadership in these organizations must be a part of his documentation.

(3) After completing nine CAC core experiences, the CAC student will develop a fine or practical arts topic into a core experience. The student will evaluate the effectiveness of his core experience by having three students work through the experience and record whether they believe the stated objectives were achieved.

(4) During the second half of the school term and at six week intervals, the CAC student shall complete five projects that demonstrate his/her ability to communicate ideas or personal views using the fine or practical art areas. Evidence of planning, organizing, directing, creating, and evaluating must be exhibited so described by the Individual Instructional Format (IIF). The effectiveness in communication shall be evaluated by the student's built-in objectives and evaluation process.

(5) Throughout the year, the CAC student must be responsible for the rights and freedoms granted to him. As long as the CAC student recognizes the rights of all students to pursue an education and acts responsibly, the master-teacher shall continue to extend such rights and privileges beyond those normally granted in the student handbook.

(6) After December 1st, but before May 15th, the student will identify in a written essay, two instances as to how skills developed in CAC were transferred and used in other courses. The master teacher will determine the validity of the student's statements by conferring with the teacher in the particular courses identified.

(7) At the discretion of the CAC student, but before May 15th, the CAC student will complete a work experience in a fine or practical arts area. The effectiveness of this work experience will be evaluated by the cooperative artisan and will take place for a mutually agreed upon time interval.

(8) Throughout the year, the CAC student will record a journal of his daily activities. Satisfacotry compliance w th this competency requires the master teacher's weekly signature which indicates his satisfaction.

(9) Throughout the year, the CAC student will exhibit his ability to participate in a discussion group, and will prepare for such discussions by reading ten books from the CAC reading list. His effectiveness in participating will be evaluated by the master teacher.

(10) Throughout the year, the CAC student will speak and act in a positive manner about himself and his abilities to be achieved. This attitude will be evaluated in terms of the success that the student experiences throughout the year in the competencies established for the curriculum dealing with the fine and practical arts.

CAC EVALUATION SHEET *

GRADIENT SCALE

0. Student's performance is unacceptable.
1. Student's performance is acceptable, but leaves room for some improvement.
2. Student's execution is above acceptable levels suggesting an involvement beyond the norm.
3. Student exhibits a high level of performance.

The student follows an outlined procedure for completion of the activity.
COMMENT: ________

The student demonstrates initiative in the activity.
COMMENT: ________

The student demonstrates persistence in completing the activity.
COMMENT: ________

The student analyses problem situations critically (list alternative solutions.)
COMMENT: ________

The student involves others in the activity.
COMMENT: ________

The student provides adequate direction for the team members.
COMMENT: ________

The student is involved as a team member in the activities of other CAC students.
COMMENT: ________

The student uses available school/community resourses.
COMMENT: ________

The student organizes research materials effectively.
COMMENT: ________

The student uses media creatively to convey his emotion or thought.
COMMENT: ________

The student completes written assignments according to schedule.
COMMENT: ________

* TO BE COMPLETED BY MASTER TEACHER AND CAC STUDENT

The student collects and uses evaluation data for effective revision and up-dating of plan.
COMMENT: ______

The student manages his available time according to the plan.
COMMENT: ______

The student has established a realistic time line.
COMMENT: ______

The student accepts constructive criticism in a positive manner.
COMMENT: ______

The student offers constructive criticism when asked.
COMMENT: ______

The student demonstrates an openmindedness to new ideas.
COMMENT: ______

The student cooperates with others.
COMMENT: ______

The student completes additional tasks associated with the CAC program successfully.
COMMENT: ______

The student follows the creative process in the completion of the activity.
COMMENT: ______

MASTER TEACHER RECOMMENDATIONS:

STUDENT RECOMMENDATIONS:

GRADIENT POINTS ACCUMULATED FROM MASTER TEACHER FORM ______

GRADIENT POINTS ACCUMULATED FROM STUDENT FORM ______

GRADE DETERMINED BY CONFERENCE OF MASTER TEACHER AND STUDENT. ______

CAC PROGRESS REPORTS

Although parents are always invited to hold a conference with the master teacher to confer on their students' progress, the CAC student progress report to parents is basically accomplished in two ways:

1. A personal letter from the master teacher to the parents indicating exceptional student deficiencies. This report may be sent at anytime and at the discretion of the master teacher.

2. Along with the schools periodic progress report of the mandatory subject areas and electives. The information contained in the CAC report evaluates according to the gradient scale, the behavorial characteristics which follow and the competencies found on pages 37 and 38.

BEHAVORIAL CHARACTERISTICS

Follows an outlined procedure ____________
Demonstrates initiative ____________
Demonstrates persistance ____________
Critically analyses problem situation ____________
Involves others ____________
Provides adequate management ____________
Is involved in others' activities ____________
Uses available resources ____________
Organizes research materials ____________
Creatively uses media ____________
Completes written assignments ____________
Collects and uses evaluation data ____________
Manages available time ____________
Establishes time line ____________
Accepts criticism ____________
Demonstrates an openness to new ideas ____________
Co-operates with others ____________
Offers consturctive criticism ____________
Completes successfully additional tasks ____________
Follows the creative process ____________

GRADIENT SCALE FOR BEHAVORIAL CHARACTERISTICS

0 – Student's performance is unacceptable.

1 – Student's performance is acceptable but leaves room for some improvement.

2 – Student's execution is above acceptable levels suggesting an involvement beyond the norm.

3 – Student exhibits a high level of performance.

The procedure section is presented to enable the reader to be enlightened as to the activities which partially allowed the CAC Project to arrive at a successful completion.

We would be remiss if we did not acknowledge those who contributed many hours in developing this procedure and therefore the following credits are noted:

Sister Anita mary
Susan Cole
Russell Ferguson
Robert Fincham
Jean Freed
Robert Hunt
Charles Rohart
Robert Livingston
E. George Willing

Doris Kehlor
Nelson Jewell
Jean Hohenshilt
Raymond Kinder
Abraham Hassan
Harry Fetterman
Richard Jones
Robert Blue
Philip Houm

DEVELOPMENTAL FLOW CHART FOR CAC GUIDEBOOK PRODUCTION

The Tamaqua Area School District's curriculum coordinator originated the Communication Arts Curriculum (CAC) project with the aid of six secondary school faculty members in the spring of 1972. This curriculum committee included a department chairman and a teacher from Language Arts, an art teacher, department chairman for music, guidance counselor, and the high school principal (project director). After the ESEA proposal was developed, the language arts department chairman requested to be relieved of future CAC involvement because of extensive curriculum revisions taking place in language arts. The music department chairman went on sick leave and was temporarily removed from the planning group. The five remaining people became the steering committee for the CAC project.

The steering committee developed a CAC overview and identified a CAC committee of four additional faculty members. This steering committee selected Tamaqua Area High School teachers from industrial arts, home economics, music, and an instructor of religion from Marian High School, the parochial high school in Tamaqua, who was interested in fine arts and media. After the first month of work, four Tamaqua Area students and two students from Marian High School were added to the nine member committee.

One of the first activities of the committee was to role play the parts of students and teachers asking for information about CAC. These sessions were audio-taped and analyzed to identify task assignments. These tasks were given to committee members to develop position papers. In addition, the committee, initiated a taxonomy design for the fine and practical arts. The taxonomy identifies major areas to be included in CAC, skills required in each area and available resources. The position papers and taxonomy were collated into the guideline book as a model program. *

DISSEMINATION

COMMUNITY:

After the CAC committee completed the clarification of project objectives and work began on task assignments, a rough copy of the CAC guideline book was constructed for committee analysis and synthesis. Furthermore, the guideline book aided in disseminating the CAC curriculum concept to the faculty and community.

When the CAC guidelines were developed so an explanation of the program could be given, the CAC committee informed the community via the Tamaqua Area High School closed-circuit TV station, WTAM-TV. A panel consisting of six members, students and faculty, of the CAC committee presented an overview of the CAC program. Educators and administrators from other school districts, personnel from

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* Refer to Measuring the Project Objectives, pages 45-46.

from radio and news media, school board members, faculty, and interested community representatives attended. This audience was given a CAC guideline book upon entering the meeting. Questions were presented to the panel to clarify the objectives and activities of the CAC program.

The program was video taped and broadcast at a later date over the CATV link. Arrangements were made so telephone calls could be taken immediately after the program was viewed by the public.

Student:

A twenty-minute videotape, produced by the CAC committee, informed the Tamaqua Area student body about the Communication Arts Curriculum. Curriculum objectives, identifying who could be in CAC, curriculum format and ultimate outcomes, were described in this presentation. After students viewed the tape in the Language Arts classes and their questions were answered by members of the CAC committee, students could obtain applications for the summer workshop experience or fall program. This twenty minute videotape was also presented to the student body and faculty of Marian High School. As a result of these presentations, forty-two students and eighteen faculty members from both schools particiapted in the summer workshop.

MEASURING THE PROJECT OBJECTIVES

As the guidelines developed, a list of questions were identified by the CAC committee to clarify objectives stated in the original ESEA Title III proposal. Those questions related to evaluative procedures, needing further clarification, served to give direction for committee task assignments. Furthermore, evaluation criteria and needs were identified by the committee's analysis of these questions.

Objective: Devising and developing guidelines for a model program that implements an interdisciplinary,comprehensive instructional approach.

Questions:
1. Are the guidelines interdisciplinary and comprehensive?
2. To what degree are they interdisciplinary and comprehensive?
3. How will the degree be determined?
4. What do we mean by "implements"?

Objective: Sequencing and structuring the format to be used by students in systematically designing, implementing, and evaluating CAC Activities.

Questions:
1. What is the sturcturing format?
2. What format does the student use to systematically implement and evaluate his activity?
3. How is the student format evaluated for completeness?

Objective: Instituting a training program for participating teachers so they can implement the established guidelines and format devised for the model program.

Questions:
1. What activities will be involved in the training program?
2. Who are the participating teachers?
3. How are participating teachers selected?
4. Will teachers from specific areas contribute a greater degree of success to the session?
5. What do we mean by implement and will that implementation be dependent upon the teachers selected?

Objective: Making the CAC model program operational in 1973.

Questions:
1. What is operational?
2. What degree of operational is acceptable?
3. What factors determine operational?

Objective: Interacting with professional in-resident personnel so that skills and techniques used by CAC students and teachers are evaluated and new new techniques introduced.

Questions:
1. What constitutes professionalism and what are the limits?
2. Is the professional a continuing necessity to the program?
3. Will evaluation of techniques and skills be necessary before interaction with the professional?
4. How will skills and techniques be evaluated?

Objective: Determine whether the CAC Activities produced are creative formulations and presentations of student ideas in which students have used available media to communicate those ideas to others.

Questions:

1. What is creativity?
2. How do we judge and evaluate creativity?
3. How do we determine creative formulations and presentations?
4. Must the creative formulation be only student ideas?

COMMUNICATION ARTS CURRICULUM (CAC)
SUMMER WORKSHOP 1973

One of the evaluating techniques for the Communicating Arts Curriculum guidelines was the development of a three-week summer workshop. This summer workshop was conducted from June 18 to July 6, 1973.

The summer workshop provided input:

1. to determine the methodology to be used in CAC instruction;
2. to solidify the attitudes of teachers as to student performance;
3. to determine the processes employed for student evaluation and grading;
4. to evaluate and revise the guidelines and model plans to make CAC operational in the fall of 1973;
5. to identify the attitude of teachers as to CAC's function in our school community.

A basic theory of the CAC is that many talents, abilities, and skills exist within the school community which are as yet untapped. Additionally, it is believed that many of the CAC guidelines have possible applications in other curricula.

Using the above as a basic premise, teachers in all areas were approached on the following basis:

(1) Do you have abilities, skills, and/or talents that can assist the CAC student, even if these are outside your teaching assignment?
(2) How can CAC be of assistance to you?
(3) Are you willing to make a commitment to assist in the CAC program as a resource person, when and if needed?

The teachers were approached via a faculty meeting in May 1973, and provided with a CAC guideline book covering the CAC program as it existed at that date. Included in that book was an outline of the summer workshop and an application form. (See the following two pages.) The following pages are reproductions of the summer workshop and application form.

CAC SUMMER WORKSHOP

SUMMER INSERVICE WORKSHOP FOR TEACHERS

ESEA TITLE III

The Communication Arts Curriculum Project will offer to Tamaqua Area High School and Marian High School teachers an in-service workshop beginning June 18 and ending July 6, including Saturday, June 24, instead of July 4. This in-service will be conducted by members of the CAC committee. Each participant selected will receive the remuneration of $495.00 for attending the three-week session.

The following information is presented in addition to the flowchart to identify the activities to be conducted prior to the session and during the workshop.

a) Each participant will study the CAC guidelines identified by the CAC committee prior to participating in the in-service program. By his request to be a part of the in-service program, he is committing himself to participate in the model CAC program in September of 1973.

b) During the first week of in-service, each participant will determine the methodology, with unit plans, that he will use for instruction which adheres to the philosophy established in the CAC guidelines. Attention should be focused upon attitudes of teachers relative to student performance and initiation of evaluative criteria that eliminates traditional hang-ups (paper and pencil fact test) and prevents successful implementation of the CAC model.

c) During the second week of in-service, each participant will become knowledgeable in the operation of communication equipment, such as TV, 16mm and 35mm cameras, videotape recorder, closed-circuit TV hook-up, audio-recorder, etc.

d) During the second and third week, each participant will develop the technical know-how by involving a small group of students in a micro-teaching situation. By evaluating the success of micro-teaching settings, the CAC staff will be better equipped to initiate the model program in September of 1973.

Eighteen teachers, including those from CAC committee, will be selected to participate in the workshop. Two teachers will represent Marian High School in addition to the eighteen. Selection will be identified so representation exists from various subject areas.

Please check one of the following:

1. I will participate in the CAC summer program and during the school year.

____

2. I cannot participate in the CAC summer program, but I will assist in the CAC program during the school year or at a later time.

____

3. I do not want to particiapte in CAC summer workshop or school year program.

____

The summer workshop plan also included the participation of a limited number of students. Junior and Senior students of their academic classes by means of a videotape presentation concerning their possible participation in the summer workshop. One of the members of the CAC committee was on hand to deal with any questions that arose from the videotaped segment. Interested students were provided with an application for the summer workshop. Application forms were returned to the CAC committee for evaluation and students were informed of their acceptance.

CAC SUMMER WORKSHOP

Last Name First Name Address

Telephone No. Present curriculum Grade

Please consider me as a volunteer for the CAC Summer Workshop. I understand that a total of four days will be involved, June 25 – 28th, and that I may be responsible for my transportation to and from school.

Parent or Guardian Signature

The CAC Steering Committee served as the staff and organizational body for the summer workshop. The committee developed the following agenda prior to the workshop. The agenda were designed using the teacher-participants in a potential student situation to test the validity of the Individual Instructional Format. Several activities developed by the individual faculty members are described and included on pages 77 through 86.

NOTE: The IIF used during this week (pages 53-58) differs from the document included in this Guideline Book on pages 18 to 22 in that it details the form of the procedures for students to follow.

CAC WORKSHOP
WEEK ONE

1st Day, June 18, Room 108

8:00 a.m.	Introduction
8:10 a.m.	Hand out agenda and review
8:15 a.m.	Desiderata (I Am a Child of the Universe) How would this philosophy work as a basis for education?
	Overview
8:30 a.m.	Discussion
9:00 a.m.	Philosophy review CAC objectives
9:15 a.m.	Assign A & B Groups
Group A	Studio with Taylor and Gerhard
	Instruction – video rover Shooting (hands-on video rover experience) Review (view tapes by participants and evaluate)
Group B	CAC Facilities
	Discussion In-school CATV and overview of Studio (Since a television studio was in developmental stage, videotape was added to CAC as a communicating medium)
	Summary
12:00 a.m.	Lunch
12:30 p.m.	Interchange Group A & B
2:30 p.m.	End

2nd Day, June 19

9:00 a.m.	Individual Instructional Format (procedural overview)
	Orientation – discussion and reviews Tape (example of IIF process) Follow-up (discussion of tape)

2nd Day, June 19 (continued)

10:20 a.m.	Break
10:30 a.m.	Participants develop I.I.F. (Section 1), Title Page - small group
11:30 a.m.	Discussion (progress on I.I.F.)
12:00 noon	Lunch
12:30 p.m.	Participants develop I.I.F. (Section 2) Statement of Purpose
1:15 p.m.	Reading Statement of Purpose for critique
1:35 p.m.	Participants develop I.I.F. (Sections 3 & 4), Research and Taxonomy
2:30 p.m.	End*

3rd Day, June 20

9:00 a.m.	Question - answer period concerning Research and Taxonomy
9:15 a.m.	Participants develop I.I.F. (Sections 5 & 6), Team formation and scheduling
10:00 a.m.	Discussion – Sections 5 & 6
10:20 a.m.	Break
10:30 a.m.	Participants have individual master teacher conference
12:00 noon	Lunch
12:30 p.m.	Developmental work session
2:30 p.m.	End*

4th and 5th Days, June 21 and 22

9:00 a.m.	Work session on project
12:00 noon	Lunch
12:30 p.m.	Resume
2:30 p.m.	End *

* Each participant will spend one hour preparing for next day's session.

INDIVIDUAL INSTRUCTION FORMAT

STUDENT GUIDELINES

NAME________________________

ADDRESS_____________________

____

FORWARD

Human beings are not alike . . . our differences are real, inevitable, more subtle, and more numerous than we often recognize, and essential to the very survival of the human race. Uniformity, especially in schools, prevented the appearance and evolution of those qualities and attributes necessary for adaption of the environment. Born different, we are reared differently in a great variety of home environments. We come to school with extremely different behavior patterns, interests, attitudes, and levels of readiness for formal learning, yet, we are still treated almost identically.

The Individualized Instruction Format (IIF) is a programmed approach to management. It is a way an activities director manages people, arranges equipment, time and materials so that one can learn and work at the peak of his potential without undue stress and strain.

Materials are important, but they cannot be allowed to limit the creative process . Plans are important, too, but they cannot be fully determined until the activities director works with his team. Schedules cannot be ignored, but bells in the halls cannot control the starting and stopping of the creative process.

The following pages provide guidelines for the completion of the I.I.F.

Section 1 – Title Page Directions

Section 2 – Statement of Purpose

Section 3 – Research

Section 4 – Taxonomy

Section 5 – Team Formation

Section 6 – Scheduling

Section 7 – Final Presentation

SECTION 1 – TITLE PAGE

The title page serves as a cover and should in some way represent the scope of your activity.

The title page should include:

1. name of the activity originator
2. name of the activity
3. date
4. original design to symbolize/illustrate the central theme of the project. (This item is optional)
5. all requirements of the established report form.(See **next page**.)

SECTION 2 – STATEMENT OF PURPOSE

The statement of purpose relates in broad terms the scope of the activity, and explains your choice of the project.

The statement of purpose should include:

1. the form (media) chosen for the final presentation
2. anticipated gains in skills
3. anticipated gains in abilities and information
4. anticipated gains in human management
5. identification of audience

SECTION 3 – RESEARCH

Research is not necessarily a book oriented process or writing process. This could be a mini problem or could be activity oriented. A writer creating a series of ramblings is engaging in research as these ramblings become a novel.

The research stage is completed when:

1. a list of necessary material and equipment is completed
2. all of the component parts of the activity are identified as tasks
3. resource personnel and team members are identified on a general level (Types not named)
4. a cost analysis and identification of funding are listed

SECTION 4 – TAXONOMY

The taxonomy has been developed to help you identify the possible areas of involvement in the CAC program but should in no way hinder your development of areas not listed.

The taxonomy can also help you identify what skills are essential to a given interest. area. The taxonomy can also show possible outgrowth areas that stem from one area.

(If used) The taxonomy category should include:

1. basic taxonomy of central interest area
2. any possible subdivisions (outgrowths)
3. identification of skills of interest area

SECTION 5 – TEAM FORMATION

Some activities will not be individual adventures -- these activities may require some assistance from fellow CAC students. However, those students who are not CAC members may be used only during their free time; they may not be excused from any regularly scheduled class.

Team members should be chosen on a need priority basis. The activity director should attempt to identify the person most knowledgeable in each need area.

Prior to the team formation, the activity director should consider:

- A-1. a list of those types of people needed for the team
- A-2. a list of task assignments and probable time limits necessary to complete the activity on schedule
- A-3. a list of people who might fill the assignment areas (Alternates should be listed where possible).

The activity director should also have available to him a schedule of available time for each proposed team member.

The final team formation requires a firm commitment from each team candidate in order that the team functions smoothly. Choose carefully; an activity may fail only because some team member did not complete his assigned task.

When the final team is chosen, the activity director must submit:

- B-1. a list of task assignments and the people chosen to fill these skill areas
- B-2. a tentative list of dates for completion of the various tasks

SECTION 6 – SCHEDULING

The scheduling of activities for completion of a project is called a TIME LINE. It is an estimation of time necessary to complete a project based on:

- A-1. the date the project must be completed
- A-2. the time necessary to complete each task
- A-3. the availability of equipment and personnel

The activity director should submit:

- B-1. a due date
- B-2. a task assignment completion sheet
- B-3. a weekly schedule of personnel needs (specifically when will each person be in the CAC area)

The activity director should:

C-1. provide each team member with a complete time line
C-2. clear through the proper channels (master teacher, resource personnel, office, study hall teachers, etc.) all scheduling of personnel and equipment.

SECTION 7 – FINAL PRESENTATION

How do you get "to" an audience? What media (written, verbal, electronic, etc.) will do the most effective job of carrying your ideas to other people? What type of presentation will generate the most public interest? All of these questions do have a very definite part to play in the final choice of creative vehicle (media).

Sometimes it seems an activity automatically has built into it a media requirement this does not, however, mean that the activity director should not take a look at alternative methods of presentation. The most obvious answer is not always the final one.

After exploring possible presentation methods, the activity director should submit:

1. a statement of presentation form with explanation, script, display procedures, etc.
2. consideration of audience requirement (promotional publicity, tickets, space requirements).

SECTION 8 – EVALUATION

Any presentation which is public in nature is almost automatically submitted to criticism by its audience, and can consequently provide the activity director with valuable information about the effectiveness of his presentation. Stated simply, did the audience get the message, or perhaps, did the audience react as expected? The problem inherent in this type of evaluation is the collection of data from the audience.

The master teacher, who probably works more closely with the activity director than any other person, also may provide valuable data, not only about the final presentation, but also about planning, management, and the behind the scenes work on the project.

Team members also have something to say. Were they given enough guidance by the activity director? Did they have enough time to complete the assigned task? Did the final presentation pull it all together?

The greatest value of resource personnel may be in criticising the research aspect of the activity. Also, they should be concerned with the total scope of the activity.

The people can provide assistance in evaluating your work but in the final analysis the most meaningful evaluation comes from you. Self-evaluation is an essential characteristic of a creative member of our constantly changing society. You are your own best critic.

The activity director should in evaluating the level of success of any activity:

1. devise evaluations and data collection procedures
2. compile the data from as many sources as possible
3. submit a written summary of that data and/or where possible a copy of the collected data
4. request a final conference with the master teacher

Any deviation from the prescribed format must be authorized by the master teacher.

The teachers' evaluation in terms of their participation during the first week indicated that the IIF involved too much documentation and imposed too strict controls on the activities. It was felt that the large amounts of writing might turn the student off before the student even began to do anything. It was therefore agreed that the IIF not be presented to the student as a work guide but should be used in part as the situation warranted. The use of the IIF was left to the discretion of the teacher-participants, who, during the second week, would function as master teachers with a limited number of students.

The following agenda were developed by the Steering Committee in daily meetings to insure a flexibility in activity development that they felt was lacking during the first week. These daily meetings also provided an opportunity to evaluate student performance and solve problems as they arose.

CAC WORKSHOP

WEEK TWO

JUNE 25, ROOM 207 & 209

9:00 a.m.	Review weekly schedule and student functioning (teachers only)
10:00 a.m.	Student orientation Mr. Young -- tape (opening exercises for school day)
10:15 a.m.	Small group assignment with a teacher
10:30 a.m.	1. Small group discussion -- CAC & Projects 2. Review teacher activities (if applicable) 3. Students select activity titles
12:00 noon	Lunch
12:30 p.m.	Student discussions on their activities (small group rap session)
1:30 p.m.	Work Period – (Anecdotal record prepared teachers from 10:30 a.m. session)
2:30 p.m.	End*

JUNE 26 -- 27, ROOM 207 & 209

9:00 a.m.	Rap session-evaluated by teachers of student progress
10:00 a.m.	Work sessions
12:00 noon	Lunch
12:30 p.m.	Rap session with student & teachers on activity review and progress
1:00 p.m.	Work sessions
2:30 p.m.	End*

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* Each participant will spend one hour preparing for next day's session.

THURSDAY, JUNE 28th, 1973

MASTER TEACHERS – BE SURE YOU MAKE THE FOLLOWING INFORMATION AVAILABLE TO YOUR STUDENTS TODAY:

1. Students must, after their presentations, document the story of their activity and return it to you. The documentation is up to you as the master teacher.

2. Friday is presentation day -- there will be little time for working. (Student day session was extended on a voluntary basis one day, due to time limitation.)

PLEASE GIVE ME A LIST INCLUDING:

1. persons in your individual groups
2. topics (activity titles) of each person
3. Facilities needed for presentation of each activity
4. amount of time needed by each individual in your group for his presentation

I NEED THIS INFORMATION BY NOON TODAY IF AT ALL POSSIBLE!

QUESTION FOR THE DAY: What complications do you see for yourself acting as a resource person working within the structured system?

The following people will return to Room 108 following the morning rap session with students to begin task analysis for the third week:

Phil Houm
Ed Koval
Charlie Rohart
Sue Cole
George Willing
Russ Ferguson
Sister Anita Mary

Be sure your students know where you are in case they need your services. Your task is to identify and begin work on problem areas of the CAC manual. You will work as a group until noon. After lunch you are asked to serve as an audience for those students presenting their activities today.

PRESENTATION FOR THURSDAY AFTERNOON:

Lynn Houser	–	12:30 p.m.	–	(piano)
Michelle Aiken	–	12:45 p.m.	–	(no presentation)
Tricia Gilfert	–	1:00 p.m.	--	(Video presentation on drugs)
Terry Dolan	–	1:15 p.m.	–	(play)
Joe Cannon	–	1:30 p.m.	–	(photography)
Anne Krepak	–	1:45 p.m.	–	(set poems to music)
Susie White	–	2:00 p.m.	–	(trampoline)
Bronne Bruzo	–	2:15 p.m.	–	(candid camera)

PLEASE FIND OUT FACILITIES NEEDED BY THESE INDIVIDUALS

Please tell your students of the presentations today and tell them to come if their activities are finished.

FRIDAY, JUNE 29, 1973

9:00 – 9:10 a.m.	MASTER TEACHER RAP SESSION – Room 108
9:15 – 9:45 a.m.	IN THE ART ROOM Francis Gentils – Scale model of Father Whalen's mansion Cindy Lynch – Greeting Cards Mary Anderson – Sketches of CAC Workshop Valerie Baranusky – Sketch Book Gail Balliet – Illustrated Poems Debbie Comisac – Dress Design
9:50 – 10:00 a.m.	James Boyle – Tamaqua's Changing Scenes Room 207
10:00 – 10:05 a.m.	Jan Mueller – The Underwater Dance Room 207
10:05 – 10:10 a.m.	Kathy Klein – A Book of Poems Room 207 Kathy Mermon – Dress Design Room 207
10:10 – 10:20 a.m.	Patti Hackett – Original Short Story Room 207 Steve Yatsko – Progress report on play
10:30 – 10:45 a.m.	Donna Moisey – Horseback Riding – Studio
10:45 – 10:55 a.m.	Laurie Titus – Antiques – Studio (no presentation)
10:55 – 11:05 a.m.	Joe Androkitus – X-rated Movies – Studio
11:05 – 11:15 a.m.	Bronne Bruzo – Candid Camera
11:15 – 11:25 a.m.	Gary Sassaman – Video Animation – Studio
11:25 – 11:55 a.m.	Fred Sembach & John Lenyo – Gypsy Moth – Studio (Ann Krepak – guitar, rescheduled from Thrusday)

LUNCH

12:30 – 12:45 p.m.	Debbie Miller Blue & White Singers – Studio
12:45 – 1:00 p.m.	Pat Vanek – Original play production – Studio
1:05 – 1:15 p.m.	Melanie Danchak – Science Fiction Story Room 207
1:15 – 1:25 p.m.	Mrs. Minty Minus – Room 207
1:25 – 1:35 p.m.	Marlene Gordon – Collection of Short Stories – Room 207

FRIDAY, JUNE 29, 1973

1:35 – 1:50 p.m.	Chris Slovik & John Havrilla – Book of Poetry Room 207
1:55 – 2:10 p.m.	Kerry Williams – Travelogue – Room to be announced Debbie Sword – Opinion of CAC
2:15 – 2:30 p.m.	FINAL RAP SESSION IN SMALL GROUPS IN ORIGNAL ROOMS!

HAVE A NICE LONG WEEKEND! SEE YOU MONDAY!!!!!

During the third week the CAC General Committee and the teacher participants evaluated the two week workshop, discussed problems that the workshop had brought to light, and evaluated and revised the CAC Guidelines.

The following agenda were developed daily as Task Assignments and completed:

JULY 2, 1973 – MONDAY

9:00 – 10:15 a.m.	RAP SESSION – Review of Week II
10:15 – 10:25 a.m.	COFFEE BREAK
10:25 – 10:40 a.m.	TASK ASSIGNMENTS

1. What is a CAC activity?
    - Ed Koval – Chairperson
    - Sister Anita Mary
    - Sue Cole
2. I.I.F.
    - Paul Horner – Chairperson
    - Bob Hunt
    - Phil Houm
3. Community Resources
    - Father Whalen – Chairperson
    - Bob Fincham
    - George Willing
    - Charlie Rohart
4. Teacher Evaluation Form
    - CAC Steering Committee

5. Role of Master Teacher
  Bob Livingston – Co-ordinator
  Mary Ellen Boyer – Chairperson
  Jean Freed
  Russ Ferguson
  Cindy Lynch – Student Chairperson
  Terry Dolan
  Valerie Baranusky

10:40 – 12:00noon WORK PERIOD

12:00 – 12:30 p.m. LUNCH BREAK

12:30 – 2:30 p.m. WORK PERIOD

JULY 3, 1973 – TUESDAY

9:00 – 9:30 a.m. TASK ASSIGNMENTS – Mr. Nick Young Chairperson

Task 1 – Pages 1 to 11 in CAC manual
  George Willing – Chairman
  Ed Koval
  Curt Steigerwalt
  Charlie Rohart

Task 2 – Page 11 to but not including 20
  Sue Cole – Chairperson
  Sister Anita Mary
  Mary Ellen Boyer

Task 3 – Page 20 to but not including 24
  Father Whalen
  Nick Young
  Bob Fincham – Chairperson
  Cindy Lynch
  Jane Gerhard

Task 4 – Page 24 to but not including 30
  Bob Livingston – Chairperson
  Jean Freed
  Russ Ferguson

Task 5 – Page 35 to but not including 46
  Paul Horner – Chairperson
  Bob Hunt
  Phil Houm
  Terry Dolan
  George Taylor

EVERYONE – Please remember that we would like specific ideas from each of you as to how you would handle the orientation of the CAC students this coming fall. This will be discussed on Friday afternoon.

JULY 3, 1973 – TUESDAY

9:30 – 12:00 noon	WORK PERIOD
12:00 – 12:30 p.m.	LUNCH BREAK
12:30 – 3:00 p.m.	WORK PERIOD

JULY 5, 1973 – THURSDAY

9:00 – 12:00 noon	WORK PERIOD
12:00 – 12:30 p.m.	LUNCH BREAK
12:30 – 3:00 p.m.	WORK PERIOD

JULY 6, 1973 – FRIDAY

9:00 – 9:40 a.m.	Revision of task team 1
9:40 – 10:20 a.m.	Revision of task team 2
10:20 – 10:50 a.m.	Revision of task team 3
10:50 – 11:25 a.m.	Revision of task team 4
11:25 – 12:00 noon	Revision of task team 5
12:00 – 12:30 p.m.	LUNCH BREAK
12:30 – 3:00 p.m.	Complete teacher questionnaire

Additional evaluative data was collected from both students and teacher-participants via a questionnaire. Student questionnaires were mailed to all students after the workshop was completed with a stamped, self-addressed envelope. In addition, all students completing the workshop received a certificate of appreciation for their aid in making the summer workshop a success. Teacher questionnaires were completed the final day of the workshop. Copies of the above are provided on the following pages.

SUMMER WORKSHOP

STUDENT EVALUATION QUESTIONNAIRE

NAME ____

PROJECT ____

Master Teacher ____

Did you complete the entire week? Yes ☐ No ☐

If you saw fit to drop from the program before your activity was completed and presented to the group, please comment on your decision.

Please:

Answer those questions in this questionnaire which relate to the degree of participation you had involving the CAC Program. When answering the questions in this booklet, please pick the one that most closely represents your opinion unless directed to do otherwise.

Thank you.

ORIENTATION

1. How familiar with the CAC program were you upon arrival on Monday, June 25th?

______ very familiar

______ vaguely familiar

______ false concept

______ no idea

2. After the morning orientation were you knowledgeable as to the purpose of the workshop?

______ definitely

______ somewhat

______ my concept changed

______ unsure

3. Did the first small group meetings add to your understanding of the purpose?

______ definitely

______ somewhat

______ no help

4. Were subsequent small routine group meetings of value during the week?

______ definitely

______ no need

______ should be scheduled only upon student need

5. After the larger grouping of students, where each discussed their ideas as to activity, were you ready to get started?

______ definitely

______ vague idea

______ still unsure

Comment: How could the orientation be improved for new students in the fall?

FUNCTIONING – STUDENTS – FACILITIES – MASTER TEACHER

6. Were you frustrated over the lack of directions during your CAC experience?

_______ a great deal

_______ somewhat

_______ not at all

7. Would a step-by-step procedure presented by the Master Teacher have helped you accomplish your activity?

_______ a great deal

_______ a little

_______ not at all – Explain_______________________________________

_______ perhaps in the beginning but not always

8. As you worked through hour activity did you encounter problems?

_______ many problems – could handle

_______ many problems – couldn't handle

_______ some problems – could handle

_______ some problems – couldn't handle

_______ too many problems

9. Was your original activity altered by your Master Teacher or a resource person?

_______ greatly altered

_______ slightly altered

_______ not altered at all

_______ altered after a joint agreement

10. Were sufficient materials and equipment made available to you?

_______ very available

_______ somewhat available

_______ not available at all

_______ made me change my mind

_______ caused me to substitute other media

11. How would you rate the amount of guidance you received from your Master Teacher?

______ too much guidance

______ adequate guidance

______ not enough guidance

12. How would you, as a CAC student, preper to work on your activity?

______ alone

______ with a Master Teacher and you

______ with a team and Master Teacher

13. Did you have any problems in reaching resource people?

______ a great deal of difficulty

______ some difficulty

______ no difficulty

14. How do you feel about the time allotted for the completion of your activity?

______ limited the overall scope of your activity

______ caused you to change your original activity

______ allowed you to begin an activity you will finish at a future date

______ was insufficient to the point where your activity became meaningless

______ rush --- but you did finish

15. Did you use only your friends or acquaintences to help with your activity?

______ for the most part

______ used new acquainteneces slightly

______ used new acquaintences greatly

______ worked by myself

______ brought in extra personnel outside the summer program

16. Did you have any problems in selecting an activity?

______ a great deal

______ somewhat

______ not at all

______ no problems after conference with Master Teacher

Explain:

17. My activity was: Completely new______ or started______ before I came to the workshop.

Comment:

18. In the unstructured CAC I can do much______, little______, nothing______ that I cannot do in a regular course.

Comment:

19. In forming my team I had:

______ no trouble

______ little trouble

______ much trouble

______ did not form team

Comment:

20. The past weeks experience was:

______ meaningful

______ enjoyable

______ waste of time

Comment:

21. The time I spent in CAC will have:

______ much carry over for the future

______ little carry over for the future

______ no carry over for the future

Comment:

22. My master teacher and resource personnel:

_______ helped me

_______ did not help me

_______ changed my initial project

Comment:

23. The most meaningful experiences to me from the workshop were: (Check one or more).

_______ responsibility

_______ organization

_______ interaction with many people

_______ reaction of people

_______ none of these

Comment:

STUDENT SELECTIONS

24. If CAC were available to you in your senior year, would you be interested in the program?

_______ not at all

_______ somewhat

_______ definitely elect CAC

_______ interested but will not help future plans

Comment:

25. Do you see such a program as an improvement on the traditional school program?

_______ great improvement

_______ some improvement

_______ no real change

_______ similar to programs already existing under other names

26. How did YOU become involved in this workshop?

______ asked to attend

______ heard about it and volunteered

______ other (explain)

27. Was your workshop experience what you expected it to be?

______ did not relate to my expectations at all

______ my expectations were well met

______ far surpassed what I expected

______ not applicable (I didn't have any idea about what would happen).

28. When selecting a CAC activity, the choice was based primarily on:

______ an area in which I had previous experience

______ an area which had always interested me but one I know little about

______ an area which I know much about but had little time to work in

29. When selecting a CAC activity: (check all applicable)

______ I chose a problem I know I would not be able to complete

______ I knew before I began the basic areas in which problems could be encountered

______ I felt I could complete my project in the time allowed

______ I did not realize, until I began working, exactly what I had gotten myself into

30. If others were to ask you what CAC is, how would you feel about answering them? (check all applicable)

______ I could give a very complete definition

______ I could tell them about how it works

______ I could tell them what CAC is trying to do

______ I could not give them an adequate picture of CAC

31. CAC is basically: (check all applicable)

______ a chance to "do your own thing"

______ a chance to " share your abilities with others"

______ a chance to "learn how to say what you feel"

______ a chance to "let other people help you do"

32. CAC is really: (check all applicable)

______ learning how to organize

______ being able to do or make things

______ learning how to manage people

______ learning how to use facilities

33. Participation in the CAC program during your senior year can prepare you to meet your needs in your life:

______ to a great extent

______ no better than present curriculum

______ better than the present curriculum

______ fails

______ need more information before making a conclusion

34. Participation in CAC program during my senior year can prepare me for college:

______ to a greater extent than present curriculum

______ not as well as the present curriculum

______ depends on my career objectives

______ need more information before making a conclusion

______ CAC is only for the non-college student

35. The benefit that can be derived from the CAC program by a full time participant are: (check one or more)

______ growth in self-direction and self-discipline because of freedom in CAC

______ growth in self-confidence because of public exposure in CAC

______ growth in cooperating with fellow students because of team work

______ growth in skills only obtained by taking CAC

36. The CAC program can benefit only the students interested in: (check one or more)

______ art or music

______ the practical arts

______ becoming self-disciplined in his learning

______ learning how to manage problem situations

37. The CAC program will limit a senior's education in:

______ not getting the fact courses expected of college bound students

______ too much time would be wasted on objectives related to human development

______ too much time would be involved in areas of study not related to career objectives

______ requiring too much effort of a student during his senior year

______ obtaining the objective that parents have for the student

SUMMER WORKSHOP

FACULTY EVALUATION QUESTIONNAIRE

Please complete questions 1, 2, and 3 for the task committee with whom you were involved. Answer questions 4, 5, 6, and 7 as your personal reactions.

1. What changes were made by your committee from the original CAC guidelines?

2. Why were these changes required?

3. How will these changes mentioned in question 2 cause the program to have implementation?

4. What is your reaction to the committee's recommendation in:

   Task 1 – Overview, philosophy, and objectives

   Task 2 – Course Description

Task 3 – Grading – Report Card

Task 4 – Scheduling – Role of Master Teacher

Task 5 – I.I.F. ???. . . . or what?

Task 6 – Resource Personnel – P.R. – Workshop

5. What specific suggestion do you have for student orientation in the fall?

6. How could a CAC Workshop be conducted to:

   (a) better acquaint teachers with CAC philosophy

   (b) test out practical applications of the CAC guideline theory

   (c) combine theory and practice so a workable form is ready for implementation

7. How can the organization of the CAC Workshop be improved so that it can be programmed into any high school?

EXAMPLES OF SUMMER WORKSHOP PROJECTS AND ACTIVITIES

I. This first activity is the development of a morning TV program which would broaden the use of the school's closed circuit TV.

PURPOSE

In order that the morning assembly periods might be made somewhat more meaningful for the students, and that current happenings and accomplishments might be presented through the use of our closed circuit TV system, I intend to construct a ten-minute tape of what might be a typical school assembly program.

This project will afford me the opportunity to familiarize myself with the workings of the video rover and the procedures necessary to follow in using various media (pictures, slides, TV tapes, as well as live action photos) all in a single, taped presentation with accompanying comment and music.

The knowledge gained should provide me the information necessary for a full utilization of these facilities in my future Guidance Project.

In addition, I will have the opportunity to call for the services of additional people who have the skills and talents necessary for the production. Such individuals may be a TV technician, a script writer, and a photographer.

The audience will be the members of the CAC Workshop and, hopefully, some use will be found to perhaps continue such a program during the coming school year.

RESEARCH

Due to the limitations of time it will be necessary to use a typical day from the last school term to identify the then current school scene.

After deciding on the day to be used it will be necessary to gather various source material in the way of visuals that relate to each item.

Personnel to be solicited for assistance will, at this point, probably be somewhat knowledgeable about the use of the TV equipment, and, possible, there will be a script writer. As a starter these individuals along with the master teacher should provide all the knowledge necessary to begin the project.

Costs are to be minimal since all the equipment is presently available for use.

TAXONOMY

Using the taxonomy, I find that the number of people needed to do the job professionally would be many more than time allows. The following types of skills are all needed to a greater or a lesser degree.

director
writer(news, editorial, continuity)

design(set)
audio-man

newscaster
editor
animator
program consultant
video director
cameraman
film editor
research director

As stated previously due to time limitations, our crew will consist of approximately three or four people, each serving in tow or more capacities.

TEAM FORMATION

As the activity director I have discussed my plans with several people and I have decided to contact:

(1) Mr. Joe Manjack – this young man is most knowledgeable about the workings of the TV studio and I shall select him to fulfill those tasks which are associated with the taping, filming, editing, etc., of the taped presentation.

As an alternative, I will call on Scott Davis.

(2) Mr. Donald Serfass – upon the recommendation of Miss Cole, I shall ask Don to serve as the script writer and perhaps illustrator, if necessary.

The alternate will be Sharon Harahus.

Since we are limited in time, one day will be spent gathering the photo presentations and getting them taped with a time lapse equal to the script. All scripts are to be written the night before.

A second day will be needed to edit and compose the final tape, dubbing in the sound and commentary.

Mr. Manjack and Mr. Serfass have been contacted and have agreed to participate. The dates set are Thursday and Friday, June 21-22 from 10:00 A.M. to 2:00 P.M. In addition to their assigned tasks, I also plan to use them as commentators.

SCHEDULING

The target date set for completion is 2:00 P.M., Friday, June 22, as the program must be available for presentation to the Workshop on Saturday, June 23.

Both team members are award of the due date and all equipment needed will be available in the CAC studio. Since all the work will be done in and around the school the studio will serve both as our meeting room and base of operation.

FINAL PRESENTATION

The presentation will consist of a ten-minute videotaped assembly program designed to replace the present audio program now operating in the Senior High School.

The script follows:

PRESENTATION

WTAM

Good Morning, This is Monday, June 18, 1973	Background music for attention...
	Sign in front of school
Let us stand for the Pledge of Allegiance.	
	Music – The Star Spangled Banner (1:01 seconds)
I pledge allegiance to the flag of the United States of America, and to the Republic for which it stands, one nation under God, indivisible, with liberty and justice for all.	Flag – dubbed in voice of Pledge in background
Thought for today: "You are a child of the universe, no less than the stars or the tree; you have a right to be here, and although you may be unaware, no doubt the universe is unfolding."	Approach slides
And now to the news room etc., etc.	Brief clips of pictures of commentators Clock – showing the time School symbol Typing and sound in background

II. This second activity exemplifies the development of a written documentary which was extended into a TV documentary.

ACTIVITY FORMAT

I. Statement of Purpose:
   (1) to trace the history and development of the Valley Gazette Newspaper;
   (2) to have the documentation published in the anniversary issue;
   (3) to develop a short subject documentary TV program.

II. Research required:
   (1) Interviews – Mr. Ed Gildea and other newspaper staff members.
   (2) Review issues of papers (Morgue files)

III. Resource personnel and team:
   (1) Mr. Gildea, Mr. Wm. Richards, Newspaper Staff
   (2) Film Editor – Mr. George Taylor
   (3) Typist – Mrs. Ethel Berner
   (4) Graphic Arts – Mr. Robert Livingston
   (5) TV Cameraman and Announcer – Mr. Fred Sembach

IV. Materials required:
   (1) Tape recorder and tape
   (2) Interview questions
   (3) Issues of Gazette
   (4) Camera with film
   (5) TV Portapak and videotape
   (6) Slides, projector, and screen
   (7) Paper to produce documentation
   (8) Cover for document

V. Tasks indentification:
   (1) Contact Mr. Gildea to:
      a. Explain project
      b. Get permission to review copies of Gazette
      c. Set time for interview
   (2) Review issues of Gazette
   (3) Prepare interview questions
   (4) Secure tape recorder, tape, camera, film
   (5) Conduct interview
   (6) Do writing
   (7) Have writing edited
   (8) Prepare cover

(9) Take copy to Mr. Gildea for evaluation and printing
(10) Gather material and personnel for TV tape;
  a. Review project with TV personnel
  b. Conduct dry run
  c. Cut tape
(11) Present tape

CHECK-OFF CHART FOR TASK COMPLETION

TASK	DAY 1	2	3	4	5	6	7	8	9	10
1	x									
2	x									
3	x									
4		x								
5		x	x							
6		x	x	x						
7					x					
8					x	x				
9						x				
10							x			
11							x	AB x	x	
12										x

VI. Conclusion: Skills gained in;

a. Interviewing
b. Writing
c. Publishing
d. Graphic Arts
e. TV Production
f. Directing people

III. This third activity is an example of an activity in the practical arts.

STATEMENT OF PURPOSE: To plan and build a basic two bedroom home model, keeping in mind construction cost per square foot of living space. It is my opinion that many average wage earners cannot afford to build homes because of rising construction costs; namely, the cost of building materials and labor. One needs only to drive thru the countryside and observe the many mobile homes and mobile home parks that people are using out of necessity.

It is my belief that thru careful planning and the wise choice of building materials construction costs can be reduced.

FINAL PRESENTATION: Will be presented in the form of working drawings and the model.

ANTICIPATED GAINS IN SKILLS:

1. develop skills in the use of various drawing instruments
2. develop skills necessary for the reproduction of original drawings
3. develop skills in the use of modern building materials and their incorporation into the design of a structure

ANTICIPATED GAINS IN ABILITIES & INFORMATION:

1. ability to access construction based on family needs
2. ability to estimate cost construction
3. research building costs per square foot by local contractors, home builders, and the architects

ANTICIPATED GAINS IN HUMAN MANAGEMENT:

1. overcome problems encountered when working with other people
2. be able to use resource personnel effectively
3. establish time lines for team members

IDENTIFICATION OF AUDIENCE:

General public which would include any person interested in a low-cost home.

RESEARCH: I. Necessary materials and equipment:

1. sketch paper or pad
2. grid paper for scale sketching
3. drawing paper for finished drawing
4. tracing paper for duplication
5. drawing board
6. T-square and triangles
7. scale
8. drawing pencils (2H & 4H)
9. drawing instruments
10. tape
11. diazo-dry paper and printer
12. template
13. eraser and eraser shield
14. scale model – cardboard, shelfpaper,paste etc.

II. Resource Personnel and team members:

1. drafting instructor
2. local building contractors
3. local lumber yards
4. i.a. department personnel
5. local architectural firms
6. hardware, furniture & appliance dealers
7. electrical contractors
8. plumbing contractors
9. glazing contractors

III. Cost analysis and identification of funding:

By using school equipment and facilities at no charge, the total cost of my project should not exceed $5.00. This will be considered my own personal expense.

TAXONOMY: I. Drawing and design:

1. scope of project
2. sketches
3. floor plans, elevations, details
4. basic working drawing
5. tracing
6. dry print – diazo dry process

II. Skills:

1. make a basic working drawing
2. make a tracing for reproduction
3. make a dry-print
4. develop a feel for using various drawing instruments and materials
5. arrange various elements within the drawing for balance
6. be able to simplify forms to basic recognizable line drawings
7. build a scale model

TEAM FORMATION: The following personnel will be needed to facilitate completion of my project:

1. drafting instructor to clarify and make available drawing equipment
2. local building contractors for estimates
3. local hardware, furniture, and appliance dealers for cost estimates
4. lumber yards for estimate on materials and availability of construction materials
5. typist

The above tasks must be completed before June 23, 1973

I.I.F.

In all activities an Individual Instructional Format (IIF) was used as a directional guide by all participants. It was developed for that purpose and not as a strict structure which had to be followed by the participants. Note the similarities in the IIF's used in the three examples included; also note the differneces. Therefore, the IIF structure is shown as a vehicle which enables the individual to plan his activity from origin to completion.

Although the final step in the IIF is evalaution, evaluations are not included with the activities since they take various forms; such as, (1) activity originator's self-evaluation; (2) master teacher's evaluation; and (3) audience evaluation.

The following are some of the student activities presented at the summer workshop. They are included in order that you might note the wide range of interests of students in the fine and practical art areas and also that you might note the areas where interest is not at a high level.

Sketch Book – Advertisements
Value of Antiques
Evaluation of Summer CAC Program
Collection of Original Poems
Formation of School Quartet & Arrangement of Its Own Music
Slide Travelogue of England
Development of a Play from a Short Story
Produced and Directed a Short Play
Art Sketches
Designed and Created a Dress
Video Animation
Documentary "Gypsy Moth" – Video
Documentary on Trampoline
Public Opinion Survey – X-rated Movies – Video
Photography – Historical Pictures
Documentary of Horse Riding Techniques
Arranged Poems (Created by Self) Into a Book Format
Put Original Poetry to Music
Designed and Made a Dress
Creative Dance
Photography – Developed Pictures For a Book of Poems
Documentary of Summer Program (Video)
Created a Model for Octadeconal House Design
Wrote a Play "Going Home"
Set Poetry to Music
Survey – Relationship between Drugs and Crime
Grooming and Caring For A Horse – Video

COMMUNICATION ARTS CURRICULUM (CAC)
SUMMER WORKSHOP 1974

The 1974 Summer Workshop was devoted to the evaluation of some 20 or more Core Experiences which were developed during the school term. (Refer pages 25 c, d & f).

This summer workshop was conducted from July 8 to July 19, 1974.

This summer workshop provided imput:

1. to validate the core activities in terms of stated objectives;
2. to revise and refine core experiences in terms of defined format;
3. to student test the activities under direct supervision of teachers to identify strengths and weaknesses of core experiences;
4. to develop student questionaire to identify student opinion as to organization and ease of usage;
5. to assemble three complete sets of core experiences for classroom use in the fall.

Teachers who developed core experiences were invited to participate in the summer workshop. The teachers worked in teams during the first week to refine and evaluate the core experiences. From the previous school year work, the steering committee had identified a need for work sessions for writing objectives which were an essential part of the core experience. These sessions were also part of the first week activities.

During the second week student volunteers worked with the refined core experiences under the direction of the teachers. From this evaluation further refinement was identified. The following pages are reproductions of the summer workshop's schedules and evaluation forms.

WEEK ONE CAC WORKSHOP – 1974

Time schedule for each day of week 1, July 8 through July 12:

1. 8:00 A.M. to 12:00 Noon
2. Noon to 12:30 P.M.
3. 12:30 P.M. to 2:30 P.M.

Monday, July 8th

8:00 A.M.	Meet in Room 111 – Discussion of time schedule for week 1 and overview of week 2 – Mr. Steigerwalt.
8:30 A.M. Room 100	Overview of Core Experience Objectives – Dr. Geiger Review of writing objectives in ABCD form
9:00 - 10:30 A.M.	Work session on writing objectives in ABCD form
10:30 - 12:00 Noon	Participants discuss their rewritten objectives
12:00 Noon	Lunch
12:30 - 2:30 P.M.	Participants rewrite objectives of their projects

Tuesday, July 9th

8:00 A.M.	General Meeting – Faculty Room Elimination of 30 minute lunch period
8:10 A.M.	A. Selection of working partner B. Assignment of Core Experience – Review C. General Directions of all Core Experiences and form to be followed. (Copy Attached).
8:30 - 12:00 Noon	Teams begin work on Core Experience
12:00 - 1:00 P.M.	Critique by Dr. Geiger Messers. Young and Steigerwalt, with teams on pre-evaluations.
1:00 - 2:00 P.M.	Evaluation of progress – Wednesday's procedure

Wednesday, July 10th

8:00 A.M.	General Meeting for questions Completion projection
8:10 A.M.	A. Continue to refine 1st experience B. Meet with evaluators as you complete experience

Noon	Begin partners first experience
1:20 – 2:00 P.M.	Wrap-up Evaluation of Progress Thursday's procedure

Thursday, July 11th

8:00 A.M.	General Meeting – Faculty Room
8:10 A.M.	Continue to work on partners experience
12:00 Noon	Dr. Geiger – Messrs. Young and Steigerwalt begin critiques
1:30 P.M. - 2:00 P.M.	Wrap-up

Friday, July 12th

8:00 A.M.	General Meeting – Faculty Room
8:10 A.M.	Each originator shall take his second Core Experience and refine it within the guidelines set for Experience No. 1.
12:00 Noon	Dr. Geiger, Messrs. Young and Steigerwalt start evaluation review for second experience.
1:45 P.M.	Meet in Room 111 A. Overview for Monday, Tuesday and Wednesday B. Final program report on projection of Experience No. 2 as to usage for Monday, Tuesday and Wednesday.

WEEK TWO CAC WORKSHOP – 1974

Monday, July 15th

8:00 A.M.	All personnel assemble in room 111.
8:00 - 8:30 A.M.	Explanation to students of Core Experiences Three day overview: 1. number of experiences to be covered 2. individual time limitations 3. the role of the co-operating teacher
8:30 - 8:35 A.M.	Student picks kit as random and cooperating teacher introduced.
8:35 A.M.	Student begins to work through kit – Limit – 6 hours
10:00 A.M.	Break – 15 minutes – Doughnuts and Coffee (buy your own soda)
10:15 - 1:00 P.M.	Continued student work session.
1:00 - 2:00 P.M.	Coop evaluation of experience progress and planning.

General Comments about the Coop

The coop is the originator of the kit. We will not give assistance unless it is necessary and asked for. The main function of the coop will be to take notes as the student progresses through the kit. After the student has completed the kit, pick-up the evaluation sheet and follow the directions.

Tuesday, July 16th

8:00 A.M.	General Meeting – Room 111 Picture of whole group.
8:10 A.M.	Complete experience if necessary Select a package by its title and according to your interest.
10:00 A.M.	All assemble in Room 111 Alternate selections. Set up an appointment with Dr. Geiger, Messrs. Young and Steigerwalt concerning Monday.
*10:30 A.M. - 1:00P.M.	Work Period (Students).
1:00 - 2:00 P.M.	Teacher Wrap-up.

* If students finish early, faculty should work on final refinement

Wednesday, July 17th

8:00 A.M.	General Meeting – Room 111
8:10 A.M.	Complete experience from Tuesday Meeting with Dr. Geiger, Messrs. Young and Steigerwalt if you haven't done so.
9:00 A.M.	Select a third experience
1:00 P.M.	General Meeting – Room 111 Thank students
1:30 - 2:00 P.M.	Teacher wrap-up

Thursday, July 18th

8:00 - 10:00 A.M.	Faculty Meeting – Room 111 1. Check evaluations from students for necessary experience revampment. 2. Make changes in each experience - put in final form - get to typist.
10:00 - 1:00 P.M.	Select one of the following Core Experiences done by: Robert Stickloon (2) Nelson Jewell (2) Robert Hunt With your partner: Work it through Critique it in written form
1:00 - 2:00 P.M.	Evaluation Reviews

Friday, July 19th

8:00 - 10:00 A.M.	General Meeting – Conference Room Discussion: What additional core experiences needed? Feeling about core experiences Who should be involved? General feeling about untested Core Experiences
10:00 - 12:00	Design a type package for core experience List all materials necessary for three complete kits
1:00 - 2:00 P.M.	Return all AV equipment, check out work ability

CAC WORKSHOP – 1974
STUDENT QUESTIONNAIRE RELATING TO CORE EXPERIENCE

DIRECTIONS: Answer all questions. After you have completed the questionnaire, critic it with your coop.

	Very Much	Some	No	Undecided
1. Did you find this core experience to be interesting and motivating to the point that you wanted to complete it?	( )	( )	( )	( )
2. Did you feel the core experience required knowledge in the area prior to attempting the activity?	( )	( )	( )	( )
3. Did the table of contents provide an adequate overview for you before you became involved in the experience?	( )	( )	( )	( )
4. Were the written or oral directions given throughout the experience in simple terminology?	( )	( )	( )	( )
5. Were the written or taped directions complete and to the point that they could easily be followed?	( )	( )	( )	( )
6. Did the kit contain all the necessary materials or identify what was needed to complete the experience?	( )	( )	( )	( )
7. Did you encounter difficulty in completing the activity section of the experience?	( )	( )	( )	( )
8. How much of the activity were you able to complete without the assistance of the cooperating teacher?	( )	( )	( )	( )
9. Did you know what would be expected from you in evaluating your achievement after completing the experience?	( )	( )	( )	( )
10. Was the evaluation procedure expressed in simple terminology?	( )	( )	( )	( )

	Very Much	Some	No	Undecided
11. In the written or taped evaluation procedure did you know what you had to do?	( )	( )	( )	( )
12. After completing the activity were you able to evaluate your own success?	( )	( )	( )	( )
13. Would you recommend this core experience to another student?	( )	( )	( )	( )

CAC WORKSHOP – 1974
CORE EXPERIENCE TEACHER TEAM EVALUATION

After you have completed each core experience the following statements should be written-out in detail. Collaborate with your team partner.

1. What are the strengths and weaknesses of the activity?

2. Does the activity achieve the objective?

3. Did the partner achieve the stated objectives to the degree of competency established?

4. Is there an evaluation which specifies a degree of competency and the conditions for evaluation?

5. Is there any information that should be included that was not there originally?

6. Does any section of the activity have to be redone? If so what supplies are needed?

After you have completed this, see Dr. Geiger and Messrs. Young and Steigerwalt. Have Mrs. Berner page us on all-call.

PART IV
COMMUNICATION ARTS CURRICULUM PROJECT
"SUMMARY SECTION"

COMMUNICATION ARTS CURRICULUM (CAC)
SUMMER WORKSHOP 1975

A two week workshop was devoted to evaluating, through teacher participation, the Theakel Interaction Laboratory and developing an evaluation vehicle for determining student attitude and knowledge of basic design principles used in the Fine and Practical Arts. This summer workshop was conducted from June 15 to June 27, 1975

The summer workshop provided input:

1. to determine specific outcomes identifiable in the Interaction Laboratory exercises;
2. to evaluate the stated objectives in the Interaction Laboratory exercises with original objectives stated in the CAC project.
3. to develop the vehicle to measure student attitudes and knowledge of the basic design element of line, color, shape, texture, size, and the principles of design, rhythm, balance, proportion, emphasis and composition;
4. to evaluate and revise questionnaire after student testing.

The Steering Committee was invited to participate in this summer workshop because of their general understanding of the CAC objectives which were developed over the three year period. Volunteer students were used.

The following pages are reproductions of the summer workshop schedule and the evaluative report concerning the Interaction Laboratory.

WEEKS ONE AND TWO CAC WORKSHOP – 1975

The Thiokol program will be run by Mr. Hassan for two hours each day of the two week session. If additional time is available, this time will be spent with this programmed inservice.

June 16 – Monday	
10:00 A.M.	Presentation: Identifying types of questions and answers could be used in survey.
11:00 A.M.	Group work on identify of specific knowledge factor.
June 17 – Tuesday	
10:00 A.M.	Review and conclusion of knowledge
11:00 A.M.	Discussion and identification of final list of knowledge factor.
June 18 – Wednesday	
10:00 A.M.	Group work for developing one or two questions on knowledge.
11:00 A.M.	Discussion: A composite model question to be used in developing survey (validity of question).
June 19 – Thursday	
10:00 - 12:00 A.M.	Work session in developing question.
June 20 – Friday	
10:00 - 12:00 A.M.	Revise refine and finalize knowledge section of survey.
June 23 – Monday	
10:00 - 12:00 A.M.	Work session on developing attitudinal questions.
June 24 – Tuesday	
10:00 A.M.	Revise, refine attitudinal question
11:00 A.M.	Finalize questions
June 25 – Wednesday	
10:00 A.M.	Student Test
11:00 A.M.	Discussion: Student reflects on weaknesses or strengths of tests.
June 26 -- Thursday	
10:00 A.M.- 12:00 A.M.	Work Session
June 27 – Friday	
10:00 A.M.	Final review and completion of test.

At the end of the project, as of the time of this publication, the statistical analysis of data has not been completed. This situation was caused by the large student sample, 1600 students, and the inability to identify a computer program for the necessary analyses. Further complications existed in that the final year of funding was slightly more than $10,000, therefore, the hiring of a consultant firm with the know-how to handle the problem was beyond our Title III budget.

In the near future the Tamaqua Area School District will continue to search for computer programs from Pennsylvania State Colleges, Federally available computer programs or using independent computer programmers to design and impliment the needed computer program.

CONCLUDING OBSERVATIONS

OUTCOMES

It is not unusual that educational revampment be developed in communities such as Tamaqua Area. As eluded to in the Overview, our community is basically conservative and interested in an educational system that either trains its pupils to be a productive blue collar worker or provides a limited level of education which will prepare pupils to further their educational interests in post-high school instructions. Consequently little interest is shown by the community to reach that segment of the pupil population who possess qualities or initiative in the creative areas. This attitude is not isolated but it has grown to a considerable degree in faculty thinking and student reactions.

Although some faculty and many students viewed CAC with a precarious eye, CAC did serve a very definite need in the Tamaqua Area Secondary Schools. Basically it was the first time that interdisciplinary study and curriculum planning was achieved by such a broad spectrum of the faculty where any type of finality in program was developed and incorporated. It also brought about from the faculty a willingness to investigate, plan, and finally initiate an accepted change on a broad basic interdisciplinary scale. Probably the most significant factor was the faculty looked at the total curriculum and saw a relevance in all factor areas. This relevance aided in establishing a balance, validity and equalness in other departmental areas and created an interchange which was valuable to the total educational process of children. Also, this gave a better understanding within the entire school.

We have observed Core Experiences being used to stimulate student activity by teachers who were not involved in the CAC program. Students who were not a part of or ever involved in any aspect of the formation of the CAC program, began using some of the CAC concepts and procedures in course work.

In-service education committees, curriculum planning committees, student-teacher committees and others, have been easier to organize and results more generally accepted and incorporated than before.

The practical and fine arts achieved a status more equal to the academic, business education and vo-technical curricula through this three year effort of the Communication Arts Curriculum. The curricular offerings were expanded from three art courses, two home-ec courses, four industrial arts courses, three music courses and several dramatics, writing and media courses in 1972-73 to 15 art, 21 home-ec, 12 industrial arts, 7 music and 70 language arts mini courses having relationship to the arts. (Refer to Practical and Fine Arts Growth Chart.)

Other project outcomes identified:

1. CAC students became more responsible individuals by being allowed to develop and nurture creative ideas through the communication arts program.

2. The CAC program gave new life to the fine and practical arts as a means of contributing to the educational experiences of Tamaqua Area High School and Marian High School students.
3. Instructional procedures and techniques of evaluation were prepared in the writing of a guideline book for all faculty members to examine and try in their classrooms.
4. A closed-circuit TV system to all classrooms and to the community was made operational for training technicians and as a new communication system.
5. A video-tape library of fine and practical arts materials was created.
6. Introduction of professional resources personnel provided valuable inservice for the fine and practical arts staff.
7. Core experiences (23) were developed as unique resource units in the fine and practical arts.
8. The steering committee and participating faculty developed a know-how attitude in curriculum development and experimentation.
9. A spirit of sharing and exchange was developed between public and nonpublic school administrators and faculty members.
10. An innovative scheduling approach (arena scheduling) was identified as a means for offering courses with flexible time allocations.

IMPLICATION OF PROJECT RESULTS

Because of the curriculum development know-how gained from the CAC project, we are designing all courses in the senior high school by a curriculum model and these courses are nine or eighteen weeks in duration. From the competency based experimentation done in CAC, a competency base program is being developed for each course taught in all subject areas.

Professional and community resource people are being used to a greater extent in the classroom, in committee work and in school planning. The faculty is becoming more interested in getting students into contact with young children and older people in an effort to create a better exchange of each groups' ideas and concerns. The curriculum is beginning to include the community as a necessary part of the schools instructional team.

Because of the CAC project, a greater commitment exists by the faculty to make their courses more interdisciplinary. The faculty is currently studying ways in which the fine arts skills can be included to a greater extent in social studies, language arts and science.

PROMINENT FACTORS PERTINENT TO PROJECT SHORTCOMINGS

A. Original Program was Designed for Highly Motivated Student.

The CAC program was designed for highly motivated students whose needs were to broaden his outlook by independently studying in the arts during his/her senior year. Students enrolling in the program were the opposite – the misfits, unsuccessful, unwanted students. Since the program attracted few highly motivated (academic) students, the steering committee constantly regarded their efforts with a negative connation. They were constantly examining ways to attract a different clientele into the program. Only late in the second year did the steering committee fully recognize that the program was contributing very positively to an even greater school need, providing a positive image for some really turned-off students. The highly motivated, academic student was reluctant to enter the program because of parental and school demands for the traditional college preparatory subjects. Some adademic students wanted the CAC program but parents and academic subject matter teachers persuaded the student that he/she did not need the CAC program.

B. Initially CAC Student Had Too Much Freedom

The scheduling of CAC students into a full day for project work created many problems during the first year of the project. CAC students were thrust into a situation where they experienced difficulty in planning freedom extended to them. This situation created bad publicity for the CAC program. Faculty and some students outside the CAC program viewed CAC students as "goofing-off". As the steering committee identified problems and made adjustments, CAC student planning became effective and time allocation for specific activities were reduced. Throughout the remaining two years of the project, the CAC project did not live down this initial image in the eyes of some parents, teachers, students and board members.

C. Educational Change Frightens Some Faculty Members

The CAC project introduced many changes in contrast with existing teaching procedures being used at Tamaqua Area High School. Thus, the CAC project and change became synonomous. Because the initial thrust of the project was inovative in that it tried to elevate the fine and practical arts to an equal status with academic, business education and vo-tech curricula, along with the emphasis on the student showing initiative creativity and effective utilization of freedom of time, many non-art faculty members were threatened. This feeling was further reinforced with the inclusion of competency-based education, interdepartmental instruction and new methods of indirect evaluation of the student's work. Therefore, some teachers were anti-CAC because CAC introduced change.

D. Steering Committee Felt Pressure to Produce Measurable Results

Expectations of immediate results were expressed by staff, school board officials and the ESEA Title III evaluation format as well as ESEA Title evaluators. The pressure to produce tangible results in a short time of a highly positive nature forced the steering committee to direct the project in a manner that this pressure was transferred to the master teacher and CAC students.

As our evaluation indicated that the unmotivated student clientele being served needed to develop a positive self-image by experiencing success in small endeavors, the steering committee felt that the pressure of immediate results would deter development in this direction. Since humanizing education is a slow process, the results were difficult to identify. By the second year of the project the steering committee made the decision that patient development of the program was the only way in which the original project objectives could be achieved.

E. Project Suffered from Lack of Hard Data

Because no measurement vehicle could be found commercially, hard data were difficult to collect. The project encompassed a great number of subject areas, but in particular it was geared to students recognizing the elements and principles of design as applied to the fine and practical arts. Along with fostering creativity and the development of a positive self-image, one must agree that few effective test vehicles exist. Without a test vehicle, the steering committee developed an attitude and aptitude test. The steering committee ran into many problems in trying to validate the test and in determining what interpretation could meaningfully be derived from the results.

EFFORTS BY OTHER DISTRICTS OF I.U.

No schools other than Marian High has adopted in whole or part our CAC program. Many have indicated an interest but to our knowledge no school has incorporated the program. The testing vehicle for determining attitude and aptitude have been requested by several schools. As to utilizing these testing vehicles, we have no information.

Several aspects of the CAC project were adopted by the non-public school. Marian High School developed their TV studio and communicatings center along similar lines as Tamaqua Area Communication courses have been initiated.

CONCLUSION

We conclude that innovative curriculum programs can be successfully carried out by a small school distirct such as Tamaqua Area with the assistance of Federal Funding. We believe the Tamaqua Area School District has documented in this publication the process as to how we have been successful. Our success rests upon an initial commitment by all concerned parties to solve an existing problem identified by these people in their school and community. We believe that when such commitment exists an innovated curriculum project in a small or large school will produce positive results.

PART V
COMMUNICATION ARTS CURRICULUM PROJECT
"TAXONOMY"

TAXONOMY

A taxonomy is a scientific approach to classification or in our interpretation a means to organize. To involve the CAC students in the fields of fine, practical, and performing arts, parameters and definition of major art areas that qualify for study have to be established. By surveying such parameters, students can determine areas of work in terms of interest in fine, practical, and performing arts. Thus, the need to establish some type of organization (classification) for the fine, practical, and performing arts (this taxonomy) was identified by the CAC committee.

Our design or format for the taxonomy had to provide the students with a catalog of information that allowed the student to narrow the broad areas of his interests to specifics in a relatively short time. To accomplish this task, the CAC committee planned the taxonomy to meet the needs of the Tamaqua Area High School program within the functional limits present in that school. Some areas which were not immediately functional but could easily be incorporated into the existing programs were also included.

The committee identified three major headings to be used as classification devices, more than 40 general job classifications to be used as sub headings, basic area skills for each sub headings, and basic and related skill areas for many of the sub headings. In addition, a resource section was added to each sub heading which made the classification system workable for our own school resources.

The following format has been used to order the materials:

1. General Areas (i.e. Fine, Practical or Performing)
2. Specific Topical Area (i.e. Painter, Woodworker, etc.)
3. Basic Area Skills
4. Related and Advanced Skill Areas
5. Resources

I. FINE ARTS

The fine artist is a highly skilled person who possesses a technical background in one or more art areas.

The classic conception of a man working alone in an attic with paint or piano or typewriter is probably a good description of the fine artist. He/she possesses the ability to manipulate his materials or mediums to a point where his major concern is not "how to do" but "what to do". He is a creative individual.

To create is to plan, to bring into being, to give existance to a thought, idea, or concept. He is a communicator. He provides for an audience a product that is the world as he sees it.

His major concerns are:

- to technically produce a desired effect (i.e. how to create the tone, mood, and atmosphere in a composition)
- to go beyond the limitations of the media he has chosen (i.e. to use the media to their fullest extent and search for new ways of using his media)
- to create a reaction by his audience that he desires (i.e. to manipulate the emotions and reactions of people)

I. FINE ARTS

1. Author

Basic Area Skills

- must demonstrate a liking for writing
- must be able to transform ideas into words for others to read
- must be a good planner and organizer
- must write using a basic understanding of grammar
- must be able to develop ideas into characters, plots, or verse
- must maintain consistancy throughout a piece of writing

Related and Advanced Skill Areas

see Fine Arts: 6. Poet
see Practical Arts: 24. Technical Writer Novelist

- must write using accepted standards of the language
- must develop the basic elements of a novel (plot, conflict, setting, and characterization)
- must be able to portray characters in a direct and indirect manner
- must be able to portray satire and develop theme
- must maintain a constant style and tone within the novel
- must be able to write dialogue
- must be able to write in one of the following genre:

adventure
science fiction
fantasy
psychological
spy
diary
detective
historical

Playwright

- must develop play around a premise (i.e. to instruct, to protest, to amuse, to appease gods, to show what people are like)
- must be able to deal with the elements of drama (i.e. exposition, plot, characterization, dialogue, climax, resolution)
- must be able to build a play from acts, acts from scenes, scenes from action and words
- must follow patterns of common types of drama (tragedy, comedy, tragicomedy, farce, melodrama, spectacle)
- must develop stage directions from a basic understanding of staging techniques
- may also be a screen writer or script writer

1. Author (cont'd)

Short Story Writer

- must create a total impression through the use of character, conflict, theme setting, symbols, and point of view
- must co-ordinate each detail to contribute to a unity of effect
- must be able to portray characters in a direct and indirect manner
- must be able to use satire and symbolism
- must be familiar with methods of narration
- must develop a theme for story
- must write with a specific tone or feeling
- must maintain a constant style of writing within one piece

Resources

AV Materials

Career in Journalism. Pathescope Educational Films, Inc. (sound filmstrips)
Drama Series. Visual Publications. (filmstrips)
How to read and understand drama. EAV. (sound filmstrips)

Books

Burack. The Writer's Handbook. The Writer, Inc., 1968.
Dace. Modern Theatre and Drama. Rosen, 1973.
Derrick. The Writing of Novels. The Writer, 1969.
Dickson. The Writer's Digest Handbook of Short Story Writing. Writers Digest, 1970
Ferguson. Say it with words. N.Y. Knopf, 1965
Hogrefe. The Process of Creative Article. The Writer, Inc., 1973.
Holmes. Writing the Creative Article. The Writer, Inc., 1963
Kline. Playwriting. Rosen, 1973.
Mathieu. The Creative Writer. Writer's Digest, 1968.
Shrunk. The Elements of Style. Macmillan, 1959.
Weales. A play and its parts. Basic Books, 1964.

I. FINE ARTS

2. Composer

Basic Area Skills

- be able to compose a composition as to melody line and suggested set of chords
- should be a good musician which requires twelve to fifteen years of study – either vocal or instrumental
- if piano is not your main instrument, you should at least have a good technical grasp of it
- a college degree is not a prerequisite for composing but it is helpful
- should have a good knowledge of basic elements of music – harmony, theory, and composition
- should have a good background in music history and literature
- should know all possibilities and limitations of instruments and voice

Related and Advanced Skill Areas

- textbook writing
- conducting
- private teaching
- arranger (see Practical Arts)
- teacher -- college, university, conservatory
- educational music, art music
- commercial composer, popular, movies, TV
- arranger (see Arranger – Practical Arts)
- orchestrate (see Arranger – Practical Arts)
- copyist (see Arranger – Practical Arts)

Resources

SRA occupational brief – (396)
AV Materials

Adventures in music for secondary schools. RCA Victor, 1972. (records)
Great composers and their music (series). Music Concepts. (cassettes)
History of music in sould. 10 vol. RCA Victor. (records)
Musical definitions (series). Music Concepts. (cassettes)
Noise and musical notes. EAV. (sound filmstrips)
Pathways to music by Nick Rossi. Keyboard Pub. (sound filmstrips)
People who create art; musician. Guidance Associates. (sound filmstrips)
Talking handbook of American occupations. (music & music teachers) Creative Tapes

Books

Benade. Horns, strings and harmony. Anchor Books, 1960
Copland. What to listen for in music. McGraw-Hill, 1957
Curtis. A definitive study of your future in music. Rosen, 1962
Davis. Keyboard instruments. Lerner, 1963
Grout. A History of Western Music. Norton, 1960
Randolph. This is music. McGraw-Hill, 1964

3. Lyricist

Basic Area Skills

- be able to write in this area either before or after the composition is written
- have some basic knowledge of music so that your lyrics can be easily adapted to a melody line
- be able to work hand in hand with the composer in coming to a final composition
- have a good basic knowledge of English, good vocabulary and a good feeling for writing rhymes

Related and Advanced Skill Areas

- Professional lyricist
- Amateur lyricist

Resources

AV Materials

Engel.	The Great Musical Lyricists.	CBS News Audio Resource Library 12751, 1975 (cassette)

I. FINE ARTS

4. Painter

Basic Area Skills

- be able to create a balanced visual composition which expresses a unique personal view of the suqject under study
- be able to control color's hue, value, and intensity in color mixtures and create balanced color schemes
- be able to use color to control perspective and to create vibration, symbolism and psychological effects
- be able to control light, form, and space to create three dimensional illusions on a canvas
- be able to use oil paints, brushes, knives and media in alla prima, underpainting glazing, and scrumbling techniques
- be able to use watercolors, brushes, knives, sponges, and other found objects to create washes, dry brush, wet in wet, wet and dry techniques
- be able to use gouache, egg tempera, and casein materials in watercolor techniques
- be able to choose and prepare a painting surface for the technique which is used
- be able to create a collage with painting media, found objects, and glues, pastes, wire, rivets, and other fasteners
- be able to use polymer mediums and paints
- be able to choose a framing method which will protect the painting harmonize with the painting, and separate the painting from the background on which it is hung

Related and Advanced Skill Areas

see Practical Arts: 8. Illustrator

Resources

AV Materials

Art Appreciation. Scott Ed. Div. (sound filmstrips)
History of Western Art. Visual Publications. (filmstrips)
Materials of art, series. VEC. (filmstrip)
Understanding Art. Educational Dimensions. (sound filmstrips)

Books

Albert. Figure drawing comes to life. Reinhold, 1957.
Fabri. Artist's guide to composition. Watson-Guptill, 1970.
Guptill. Drawing with pen and ink. Reinhold, 1961.
Holden. Art Career Guide. Watson-Guptill, 1973.
Matthaei. Goethe's Color Theory. Van Nostrand, 1970.
Richmond. Fundamentals of Pastel Painting. Watson-Guptill, 1966.
Richmond. Fundamentals of Watercolor Painting. Watson-Guptill, 1970.
Smith. Watercolor painting for the beginner. Sterling, 1967.
Sorgman. Brush and palette. Reinhold, 1965.

SRA occupational brief – (291)

I. FINE ARTS

5. Photographer

Basic Area Skills

- to be able to pre-visualize a finished photograph prior to the in-camera exposure
- to be able to manipulate the intended image in-camera by choice of lenses and filters and the handling of time and apeture to control the focus, clarity of image and depth of field
- to be able to manipulate the intended image in development, enlarging, and printing by choice of development time, chemicals, papers, enlarging time, dodging, burning in, etc.
- see Practical Arts: Photographer

Related and Advanced Skill Areas

see Practical Arts: 19. Photographer

Resources

AV Materials

The Camera, series. Arizona State Univ. (sound filmstrips)
Photography darkroom series. Arizona State Univ. (sound filmstrips)

Books

Boucher. Fundamentals of photography. Van Nostrand, 1963.
Dolan. The Camera. Messner, 1965.
Feininger. Successful photography. Prentice-Hall, 1954.
Palder. Magic with photography. Grossett, 1969.
Time-Life Library of Photography.

I. FINE ARTS

6. Poet

Basic Area Skills

- be able to transform an idea (theme) into words that give the idea form and beauty
- be able to use imagery to create ideas and feelings in the minds of readers
- must possess a large vocabulary to cull needed words
- must produce works of universal meaning
- must develop sensory abilities to see the uncommon in the common
- must properly use rhythm, melody, imagery and form
- must provide consistant form, style, imagery, and metrical pattern throughout the poem

Related and Advanced Skill Areas

Narrative Poet

- epic
- romance
- ballad
- fable
- novel

Lyrical Poet

- ode
- elegy
- epetaph
- epegram
- pastoral
- sonnet
- dramatic
- see Fine Arts: 3. Lyricist

Didactic
Saturical
Dramatic
Parody

Resources

Books

Brooks. Understanding poetry. Holt, 1960
Deutsch. Poetry handbook. Funk & Wagnalls, 1962.
Drew. Poetry; a modern guide to its understanding and enjoyment. Norton, 1959
Untermeyer. The Forms of Poetry. Harcourt, 1954.

I. FINE ARTS

7. Printmaker

Basic Area Skills

- be able to do line engraving on metal
- be able to make a dry point design on metal (an intaglio method of creating a design by scratching lines into metal plates with hard steel or diamond-point needles)
- be knowledgeable about stipple engraving and etching (this technique today is absolute and very, rarely used)
- be knowledgeable about a crible design on metal (a dotted point method which is just about extinct today)
- be able to do Mezzotint (an intaglio method of creating a dark surface by roughing up the plate with a tool called a "rocker"
- be able to make an etching (working a design into metal by the corrosive action of acids)
- be able to operate the etching press (both motorigel and hand types) for the following procedures:
    - setting the pressure
    - testing the roller and pressure
    - packing a plate
    - the use of the hot plate
    - proper wiping materials
    - tinting and dampening the paper
    - use of proper printing inks
    - making of heavy plate oil
    - grinding the ink
    - inking the plates
    - proper wiping and storing of plates
    - the plastic print method
- be able to do surface printing on textiles
- be able to do color-printing taking into consideration the following points:
    - intaglio color printing
    - planning the plate
    - printing of intaglio color
    - improvised registering
    - registering with mat, pinholes
    - the Lasansky method
    - registering on press bed
    - offset printing with a stencil
    - stencil paper
    - registering stencils
    - rolling the colors
    - intaglio color through stencil
    - stencil printing directly on paper
- be able to do a combination of silk-screen and intaglio printing
- know the techniques of silk-screen printing

7. Printmaker (cont'd)

- know the process of photography and the print
- be able to do woodcut and wood engraving
- know the process of printing the wood block

Related and Advanced Skill Areas

Resources

Books

Auvil. Serigraphy: silk screen techniques for the artist. Prentice-hall, 1966.
Banister. Etching and other intaglio techniques. Sterling, 1969.
Banister. Prints from linoblocks and woodcuts. Sterling, 1967.
Kagy. Graphic Arts. Goodheart-Wilcox, 1965
Peterdi. Printmaking: methods old and new. Macmillan, 1971.
Steffen. Silk Screen. Pitman, 1963.

8. Sculptor

Basic Area Skills

- be able to blend idea (subject matter), form (three-dimensional design) and technique (material handling) into a design which utilizes three dimensions
- be able to create order in space using planes, lines, textures, masses and volumes
- be able to create a plan for the proposed sculpture either in drawings which which show multiple views of the object or in a small clay "sketch"
- be able choose the sculptural medium which will best suit the sculptures demands for strength, texture, color, and expression.
- be able to prepare (wedge), store, and model in clay using wire loop tools, modeling tools, and knives
- be able to hollow and prepare a clay figure for fire
- be able to create an armature (supportive structure)
- be able to mix modeling plaster and apply it to the armature to create a roughed out form of the sculpture with spatulas, knives, and hands
- be able to refine or carve the roughed out form into the desired forms using scrapers, files, and rasps
- be able to utilize carving techniques for stone with hammers, mallets, chisels to rough out a stone form
- be able to finish a stone surface with hammer and frosting or bush chisels, or with rasps, sandpapers, and polishing equipment
- be able to utilize various wood tools for carving purposes (see also woodworker – Practical Arts)
- be able to utilize forming, shaping, chasing, soldering, welding techniques for work in metal sculpture (see also Practical Arts: Metalsmith)
- be able to build forms in wax and cast in metal using the lost wax process

Related and Advanced Skill Areas

Molding and Casting Worker

- be able to utilize plaster to create waste molds which will allow the sculpture to be cast in a material different from the medium used to create it (usually metal: bronze)
- be able to utilize plaster to create multiple piece molds which will allow several copies of sculptural form to be created in clay, plaster, or other semi permanent material

Resources

Books

Baldwin. Contemporary sculpture techniques: welded metal and fiberglass. Reinhold, 1967
Berensohn. Finding one's way with clay. Simon, 1972
Jolly. Introducing handbuilt pottery. Watson-Guptill, 1973.
Miller. Figure sculpture in wax and plaster. Watson-Guptill, 1971.
Mollaney. Taking up sculpture. Toplinger, 1971.
Struppeck. The creation of sculpture. Holt, 1952.
Zaidenberg. Anyone can sculpt. Harper, 1952.

II. PRACTICAL ARTS

All practical artists are in some sense, designers. The term practical artist implies a link between a useful object and a beautiful form. Whether the form is a chair, a stereo cabinet, a knife handle, or a piece of clothing, we as a society have come to expect not only that the form serves a purpose but also that it be pleasing to look at.

To design is to plan, construct, finish, and ornament an object. However, these activities of the design process are not sequential but must all be considered at any stage in the process.

The practical artist must:

- understand the limits and potentials of the materials he works with
- understand the elements which make the creative process a controllable process – i.e., the effects of line, color, texture, shape, and value
- Understand the principles which control the unity of a visual design – i.e., balance, proportion, rhythm, harmony, and variety
- understand the effects of design on the style and appeal of an object.

II. PRACTICAL ARTS

1. Advertising Artist

Basic Area Skills

- be able to use various typographical (lettering) styles
- be able to convey information with minimum use of words and reading time
- be able to create interesting "packages" to present a wide variety of products
- be able to create container designs for products
- be able to create poster designs which will generate product interest
- be able to use simple, bold lettering for signs
- be able to use three-dimensional designs for free standing displays and windows
- be able to create letter styles with basic calligraphic tools
- be able to create logos (symbols) for various companies and products

Related and Advanced Skill Areas

SEE Practical Arts: 8. Illustrator

Signmaker

- be able to use machines and basic graphic arts processes to create multiple advertising copy

Resources

A V Materials

Career Development Laboratory. "Commercial Artist". Ed. Progress Corp.(cass)
Talking Handbook of American Occupations. "Commercial Artist". Creative Tapes(cassette)
What you should know about a career in advertising. Career Education Associates, 1974. (cassette)

Books

Ballinger. Lettering art in modern use. Reinhold, 1965.
Biegeleisen. The ABC of lettering. Harper, 1971.
Cataldo. Lettering. Davis, 1968.
Cavanagh. Lettering and alphabets. Dover, 1955.
Clarke. Opportunities in advertising careers. Vocational Guidance Manuals. Universal Publishing, 1968.
Douglass. Calligraphic lettering with wide pen and brush. Watson-Guptill, 1967
Fletcher. Graphic design: visual comparisions. Reinhold, 1963.
Laker. Anatomy of lettering. Viking, 1965.
Mann. Lettering and lettering display. Van Nostrand, 1974.
Mills. Making posters. Watson-Guptill, 1967.
Rackow. Postercraft. Sterling, 1971.
Stone. Art in advertising. Pitman, 1961.
SRA Occupational Brief – (65)

2. Arranger

Basic Area Skills

- be thoroughly familiar with the idioms of each of the instruments or voices for which they arrange
- be extremely facile in handling complete tonal textures
- be able to invent introduction, modulation, endings and counter melodies as well as ostinate-type figures and fragmentary fills.
- know all the duties of an orchestrator, (a person that arranges music for orchestral use or provedes with orchestration), and be responsible for reharmonization, paraphrasing or development of a composition already complete, in form
- have a very good working knowledge of the piano
- be able to write music clear and accurately

Related and Advanced Skill Areas

Orchestrator

- have a keen memory for all the best orchestral devices one has ever heard plus the ability to re-create remembered colors and patterns
- have spped w.th accuracy
- know which color will predominate when colors are mixed and know which doublings may be necessary to make individual melodic or contrapuntal lines stand out
- when given all the details of melody, counter-melody, harmony, rhythm and figuration be able to transform a sketch into an orchestral score
- draw upon innumerable orchestral devices that have been previously tested and proven

Copyist

- be fast and neat in work
- be able to fill in unwritten parts at times
- have many of the same skills as an arranger and orchestrator

Resources

Books

Bernstein. The Infinite Variety of Music. Simon & Schuster, 1966.
Cannon. The Art of Music. Crowell, 1960.
Copland. What to listen for in music. McGraw-Hill, 1957.
Curtis. A definitive study of your future in music. Rosen, 1962.
Green. The Modern Conductor. Prentice-Hall, 1961.
Surplus. Follow the Leader. Lerner, 1962.

II. Practical Arts

3. Chef

Basic Area Skills

- to have a working knowledge of the basic four food groups
- to be able to plan a meal balancing, nutrition, color, temperature, texture, shape and flavor
- to be able to purchase food necessary for the planned meal
- to have a working knowledge of foods equipment
- to be able to prepare the planned meal using recommended procedures to achieve a quality product
- to be able to serve a meal correctly and efficiently

Related and Advanced Skill Areas

Foods Service Manager

- to be able to plan nutritious and attractive meals for large groups of people
- to purchase food, supplies, and equipment related to meal preparation
- to supervise storage, preparation, and service of food
- to employ, train, direct workers, study customers' likes and dislikes, develop new recipes, and work to maintain a quality of flavor in large quantities of food
- Protection Agent of Foods
- to insure that foods are safe, pure, and wholesome
- to inspect and grade meat
- to inspect for proper labeling
- to grade foods according to quality

Resources

AV Materials

Careers in the food industry. Butterick Publishers. (sound filmstrip)
Cooking and nutrition. Moreland-Latchford. (sound filmstrip)
People who make things. Guidance Associates. (sound filmstrip)

Books

Cronan. Foods in homemaking. Bennett, 1965.
Endries. Opportunities in food science and technology. Vocational Guidance Manuals. University Publishing, 1969.
Harris. Your foods book. Heath, 1966.
Iowa State Dept. of Health. Simplified diet manual-with meal patterns. Iowa State State University, 1965.
McLean. Meal planning and service. Bennett, 1964.
Oerke. Mealtime. Bennett, 1960.
Rosenthal. Opportunities in food preparation and service: the professional chef. Vocational Guidance Manuals. Universal Publishing, 1969.
Sebrell. Food and nutrition. Time, Inc., 1967.
Sprackling. The new setting your table. M. Barrows & Co., 1960.
SRA Occupational Brief – (115)

II. PRACTICAL ARTS

4. Conductor

Basic Area Skills

- have superior musiciamship
- have good skill in managing group
- have decisive and expressive baton technique
- have specialized skill in one instrument or voice
- have dynamic and unique stage personality

Related and Advanced Skill Areas

Tuner – Technician

- have specialized skill in tuning and repairing instruments
- teacher
- Choir Director (church)

Resources

Books

Bernstein. The Infinite Variety of Music. Simon & Schuster, 1966.
Cannon. The Art of Music. Crowell, 1960.
Copland. What to listen for in music. McGraw-Hill, 1957.
Curtis. A definitive study of your future in music. Rosen, 1962.
Green. The Modern Conductor. Prentice-Hall, 1961.
Surplus. Follow the Leader. Lerner, 1962.

II. PRACTICAL ARTS

5. Costume Designer

SEE Practical Arts: 26. Theater Artist
8. Illustrator: Fashion Illustrator

II. PRACTICAL ARTS

6. Director

SEE Practical Arts: 25. Television Personnel

II. PRACTICAL ARTS

7. Filmmaker

Basic Area Skills

- prepare a storyboard with outlined sequences of shots
- determine type of film to be used for desired effects
- load and operate a variety of cameras
- develop ability to visualize a shot from a variety of angles before actually doing any shooting
- select proper lens of the job
- possess basic interpersonal skills necessary to give directions to others involved in the process
- be able to use various basic film techniques (pan-tilt-dolly)
- edit in camera and on editing device
- identify various types of shots/far/mid/close-up

Related and Advanced Skill Areas

- Cinematographer
- Television Cameraperson
- Actor
- Darkroom Consultant
- Audio Engineer
- Director
- Producer
- Set Designer
- Script Writer
- Sound Co-ordinator
- Editor
- Animator
- Costume Designer
- Titler

Resources

AV Materials

What you should know about a career as a filmmaker. Career Ed. Assoc. (cassette).

Books

Anderson. The electric journalist: An introduction to video. Praeger, 1973.
Arnheim. Film as art. University of California, 1957.
Bobker. Making movies: from script to screen. Harcourt, 1973.
Colman. Making movies: student films to features. World, 1969.
Ferguson. How to make movies. Viking Press, 1969.
Huss. The film experience. Harper, 1968.
Kinsey. How to make animated movies. Viking, 1970.
Larson. Young filmmakers. Dutton, 1969.
Lowndes. Film making in schools. Watson-Guptill, 1968.
Platt. Young animators and their discoveries. Praeger, 1973.
Smallman. Creative film-maker. Collier, 1969.

SRA Occupational Brief – (329)

II. PRACTICAL ARTS

8. Illustrator

Basic Area Skills

- be able to choose and use media in accordance with the various methods of graphic reproduction
- be able to use a wide variety of media
- be able to choose and use color for visual effect
- be able to use line and tone as basic elements of drawing

Related and Advanced Skill Areas

Fashion Illustrator

- be able to draw the human figure
- be able to draw accurately from observation
- be able to draw the characteristics of various fabrics
- be able to stylize the human figure into a simple, idealized, and dramatic form

Magazine Illustrator

- be able to draw for color reproduction

Technical Illustration

- be able to use technical drawing instruments
- be able to develop skills necessary for specific jobs (i.e. use of microscope for medical illustrations)

Book Illustration

- be able to create strong graphic book jackets
- be able to relate drawing and design style to audience (child's book versus adult fiction, etc.)

Cartoonist

- be able to use symbolism and characterization effectively
- be able to distill visual images into simple forms
- be able to use various cartoon formats(single frame, strip, animation)

Resources

AV Materials

Careers in graphic arts. Pathescope Ed. Films, 1973. (sound filmstrips)

Books

Biegeleisen. Careers and opportunities in commercial art. Dutton, 1963.

8. Illustrator (continued)

Fujita. Aim for a job in graphic design/art. Rosen, 1968.
Hoff. Art of cartooning. Stravon, 1973.
Job Occupation Briefs. "Finding out about Medical Illustrators" – SRA.
Levin. The Wheels of fashion. Douqleday. 1965.
Seckler. Figure drawing comes to life. Reinhold. 1957.
SRA Occupational Brief – (141)

9. Interior Designer

Basic Area Skills

- be able to design interiors based on a sound understanding of art elements and principles
- be able to design interiors based on the tastes of the client irregardless of the personal preferences of the designer
- be able to analyze the activities of a living area as the basis for the kind of furnishings and treatment of walls and floors
- be able to create a designed living area with consideration to cost and maintenance
- be able to make the space beautiful and individual
- be able to choose wall coverings or colorants which will achieve an open, spacious room
- be able to choose floor coverings based upon the demands of the living spaces used, the durability required in the covering, and the overall appearance of the area
- be able to design window treatments which will increase the beauty and usefullness of all windows and which w ll harmonize with the other furnishing
- be able to choose and utilize lighting fixtures based on the quantity or amount of light needed in each living area
- be able to choose decorative additions for living spaces to accent walls, tables, and floor spaces but which harmonize with the general area design
- be able to choose and arrange furniture for maximum comfort, use of living area and harmony of function and design

Related and Advanced Skill Areas

- be able to identify and utilize the various furniture styles (i.e. Louis XIV, French Provincial, Empire, Tudor, Early American) to create "period" designs

Resources

AV Materials

Interior design. McIntyre Productions. (sound filmstrips)
Talking Handbook of American Occupations. Creative Tapes. (cassette)

Books

Ball. Opportunities in interior design and decoration. Vocational Guidance Man.
Draper. Decorating is fun! Doubleday, 1962.
Goldstein. Art in everyday life. Macmillan, 1954.
Gordon. Interior spaces designed by architects. McGraw-Hill, 1974.
Kornfeld. The Doubleday book of interior decorating and encyclopedia of styles. Doubleday, 1965.
Obst. Art and design in home living. Macmillan, 1963.
Practical encyclopedia of good decorating and home improvement. Greystone, 1971
Seventeen. The Seventeen book of decorating. McKay, 1961
SRA Occupational Brief – (8)

II. PRACTICAL ARTS

10. Jeweler

Basic Area Skills

- be able to design ornamentation for the body which are based upon the working qualities of precious metals
- be able to create images using the basic hand building techniques in were and sheet metal (i.e. bending, sawing, forming, chasing, etc.)
- be able to solder metal parts and findings
- be able to utilize non-metallic materials used in jewelry (i.e. woods, plastics, gemstones) and place them through proper settings
- be able to buff and polish precious metals

Related and Advanced Skill Areas

SEE Practical Arts: 16. Metalsmith

Resources

Books

Baxter. Jewelry, gem cutting and metalcraft, McGraw-Hill, 1950.
Brynner. Modern Jewelry – design and technique. Reinhold, 1968.
Seitz. Creating silver jewelry with beads. Sterling, 1973.
Zarchy. Jewelry making and enameling. Knopf, 1959.
Zechlin. Creative enameling and jewelry-making. Sterling, 1965.

II. PRACTICAL ARTS

11. Journalist

Basic Area Skills

- select and order a sequence of facts or series of events from most to least importance
- collect facts accurately and quickly
- possess skills in writing and speaking basic English
- become familiar with accepted style standards
- ability to meet people easily and make them feel easy in one's presence
- ability to recognize what informaton will be of interest to his/her audience
- ability to recognize clues that may lead to the discovery of important news
- ability to present information in order of decreasing importance
- be familiar with newspaper style and copy preparation
- ability to write an interesting, factual lead

Related and Advanced Skill Areas

- Newspaper reporter/magazine
- Editor
- Publisher
- Television newscaster
- Cartoonist
- Radio newscaster

Photo Journalist

- possess basic skills of photography
- visualize several shots of a single incident and decide which would be best in print
- must be tactful to deal with a wide range of personalities
- must be familiar with a wide range of cameras and films in order to meet specific situations
- must be able to produce a sequence of photos that convey a definite message or feeling

Television Announcer

- possess basic skills of journalism
- must always be thoroughly prepared
- ability to modify news and feature material to a visual media
- must be familiar with various program formats and how to handle each format
- must present a good appearance, free of any irritating mannerisms
- must be able to prepare and read script
- must present an air of calmness and be capable of sharing that calmness with others involved in the program

11. Journalist (cont'd)

Radio Announcer

- possess basic skills of journalism
- must always be thoroughly prepared
- ability to modify news and feature material to meet the needs of the radio media
- must possess a pleasant voice, free from extreme regional accents
- must be able to sight-read aloud well
- must possess an air of calmness
- be able to anticipate the unforeseen and be able to successfully react to it if it does occur
- must be able to prepare, modify and read script

Resources

AV Materials

Career Developmeng Laboratory. "Radio Broadcaster". Ed. Progress Corp. (cassette)
Careers in Journalism. Pathescope Educational Assoc. (sound filmstrips)
Editorial cartoons: windows on a changing world. VEC, 1965. (filmstrips)
Journalism series. McIntyre. (sound filmstrips)
News selection process. VEC. (filmstrips)
News writing series. Filmstrip House. (filmstrips)
Talking handbook of Amerecan occupations. "Radio-TV Announcer." (cassette)
Understanding a newspaper. H. Wilson, 1974. (cassettes)
What you should know about a career in broadcasting. "Radio" – "Television".
    Career Ed. Assoc. (cassettes)

Books

Barry. Opportunities in Journalism Careers. Vocational Guidance. 1967.
Bond. An introduction to Journalism. Macmillan, 1961.
Bush. Newswriting and reporting public affairs. Chilton, 1970.
Flaherty. Get that story: journalism. Lippincott, 1964.
Hall. Broadcast journalism. Hastings, 1971.
Hohenberg. The professional journalist. Holt, 1973.
Mott. American journalism. Macmillan, 1950.
National Assoc. of Braodcasters. Careers in RTdio. 1970. (pamphlet)
National Assoc. of Braodcasters. Careers in Televsion. 1970. (pamphlet)
Rider. The student journalist and braodcasting. Rosen, 1968.
Sherwood. The journalistic interview. Harper, 1972.
The Student Journalist Guide Series. Richard Rosen, Inc. 32 vols. available.
SRA Occupational Brief – (280)
Woodward. Sportswriter. Doubleday, 1967.

12. Landscape Architect (Definition) The arrangement of land and the objects upon it for human use and enjoyment.

Basic Area Skills

- must have a deep-seated creative urge to improve man's external surroundings
- must be a talented designer (good sense of balance and harmony)
- must be a horticulturist (good knowledge of plants, soil, composition, climate and vagaries of wind, sun and water supply)
- must be social scientist (good sensitivity to human needs)
- must be a site engineer (good knowledge of grading, drainage; irrigation, etc)
- must be practical businessman (good knowledge of what is and what is not practical in terms of costs, use and maintenance)

Related and Advanced Skill Areas

Resources

AV materials

Talking handbook of American occupations. "Landscape architects." (cassette)

Books

Dowdell. Careers in horticultural sciences. Messner, 1969.
Griswold. Opportunities in landscape architecture. Vocational Guidance Materials.
McLaughlin. Architect. Hacmillan, 1966.
SRA Occupational Brief – (187)
U.S. Dept. of Agriculture. Landscape for living. U.S. Government Printing office.

II. PRACTICAL ARTS

13. Leathercraft

Basic Area Skills

- be able to design patterns for various leather articles (i.e. sandals, purses, hats, vests, etc.) which will combine usefullness and good design
- be able to choose leather by weight and type for specific jobs
- be able to cut, punch, stitch, and/or lace leather parts
- be able to stamp or carve decorative leather designs
- be able to dye and/or color leather
- be able to finish and seal leather surfaces

Related and Advanced Skill Areas

Resources

Books

DiValentin. Practical encyclopedia of crafts. Sterling, 1970.
Petersen. Creative leatherwork. Sterling, 1960.
Petersen. Leather crafting. Sterling, 1973.
SRA Occupational Brief – (176)
Young. Woodstock carftsman's manual. Praeger, 1972.

II. PRACTICAL ARTS

14. Letterpress Printer

Basic Area Skills

- to be able to identify the various sizes and styles of hand set type to be used in different situations
- to be able to set type correctly in a composing set in the various manners possible (justified left, justified right, centered)
- to be able to lock up type in a chase and make ready for the printing press to be used
- to be able to operate the letterpress being used with full confidence while doing so
- to be able to design an eyepleasing product to be printed
- to be able to clean up all equipment used in a letterpress job

Related and Advanced Skill Areas

Private Print Shop Operator

- to effectively maintain and operate the letterpress machines necessary to function as a self-employed letterpress printer

Rubber Stamp Specialist

- properly operate a rubber stamp machine and its many functions upon completion of setting type

Linotype Operator

- properly operate a linotype machine

Resources

AV Materials

Careers in Graphic Arts. Pathescope Educational Corp. (sound filmstrip)
Talking handqook of American occupations. "Printing Pressmen".
    Creative Tapes. (cassette)

Books

Carlsen. Graphic Arts. Bennett, 1965
Kagy. Graphic Arts. Goodheart-Willcox, 1965.
Rehifedl. Opportunities in graphic communications: the printing industry.
    Vocational Guidance Manuals, 1971.
Strauss. The Printing Industry. Printing Industries of America, 1967.
SRA Occupational Brief – (90)

II. PRACTICAL ARTS

15. Make-up Artist

SEE Practical Arts: 26. Theater Artist

II. PRACTICAL ARTS

16. Metalsmith

Basic Area Skills

- be able to design useful and/or decorative items for metal work
- be able to choose the type of metal for a job based upon the working properties of the various metals available to the smith
- be able to use the tools necessary to measure and mark metal stock
- be able to use the tools necessary to saw, chisel, drill, cut and ream metals
- be able to use and maintain various power tools useful in working metals
- be able to file metals to form, shape, and finish metal pieces
- be able to hand-bend angles, scrolls, and curves in metal stock
- be able to twist metal stock
- be able to hammer or peen metal surfaces
- be able to choose and use various abrasives for polishing and buffing metal surfaces
- be able to choose and utilize the proper metal fasteners for permanence
- be able to color and finish metal

Related and Advanced Skill Areas

SEE Practical Arts: 10. Jeweler

Resources

Books

Feirer. General metals. McGraw-Hill, 1967.
Johnson. Technical metals. Bennett, 1968.
Siegner. Art Metals. Goodheart-Willcox, 1968.
Walker. Modern metalworking. Goodheart-Willcox, 1970.

II. PRACTICAL ARTS

17. Offset Lithography Printer

Basic Area Skills

- to be able to operate a floor model offset press (A.B. Dick 360 or Multilith 1250)
- to be able to design an eye pleasing product to be printed
- to be able to compose cold type and clip art material with the various machines available (IBM Composer, Stripprinter, etc.)
- to be able to operate an offset reproduction camera (either in enlarging or reducing the original copy)
- to be able to properly develop a sheet of high contrast offset film
- to be able to position a negative (high contrast) on a masking sheet so that it may print in the proper position on the paper to be used
- to be able to operate a plate burner used in preparation of a metal plate for an offset press
- to be able to use the correct chemicals needed to process an exposed metal plate
- to be able to properly mex the chemicals needed in developing and processing a high contrast negative

Related and Advanced Skill Areas

Color Press Operator

- to be able to operate a color press with a high proficiency

Color Separation Specialist

- to be able to work with camera man, and press operator to effectively separate negatives and plastics for proper color separation

Private Print Shop Operator

- to be able to effectively operate and maintain the machines and equipment necessary to function as a self-employed printer

Design and Layout Specialist

- to be able to produce an adequate design for any print job needed by the printing firm

Resources

AV Materials

Careers in graphic arts. Pathescope Educational Films, Inc. (sound filmstrip)
Talking handbook of American occupations. "Lithographics". Creative Tapes.(cass.)

II. PRACTICAL ARTS

17. Offset Lithography Printer (continued)

Books

Cogoli. Photo offset fundamentals. McKnight, 1967.
Cleeton. General printing. McKnight, 1963.
Reinfeld. Opportunities in graphic communications: the printing industry. Vocational Guidance Manuals, 1971.
Strauss. The printing industry. Printing Industries of America, 1967.
SRA Occupational Brief – (287)

II. PRACTICAL ARTS

18. Potter

Basic Area Skills

- be able to create designs for functional forms which will combine the utilitarian demands of the form, with the principles and elements of good design
- be able to construct the designed objects via the basic hand building techniques (i.e. pinch, coil, and slab)
- be able to utilize various casting methods to create forms where multiple pieces are desired
- be able to operate and utilize the potter's wheel (either kick or electric
- be able to bisque fire earthenware, stoneware, and porcelain to their proper maturation points
- be able to choose and apply glazes based upon the maturation temperature of the clay used for the form and the desired surface effects
- be able to fire glazed forms to their proper maturation points

Related and Advanced Skill Areas

Ceramic Chemist

- be able to develop glaze and clay formulas for specific purposes based upon his knowledge of glass and clay chemistry

Ceramic Engineer

- be able to develop equipment and plant designs for the studio potter or ceramic plant

Resources

AV Materials

Ceramics: slab ware. McIntyre. (sound filmstrip)
Coil and Paddle. McIntyre. (sound filmstrip)

Books

Berensohn. Finding one's way with clay. Simon & Schuster, 1972.
Colbeck. Pottery: the technique of throwing. Watson-Guptill.
Dickerson. Raku handbook. Reinhold, 1972.
Fournier. Ceramic creations. Sterling, 1971.
Frazier. Electric kilns. Watson-Guptill.
Jolly. Introducing handbuilt pottery. Watson-Guptill.
Kenny. Ceramic design. Chilton, 1963.
Kenny. Complete book of pottery making. Chilton, 1962.
Priolo. Ceramic arts in the school program. Dairs, 1968.
Rhodes. Clay and glazes for the potter. Chilton, 1973.
Supensky. Ceramic arts in the school program. Dairs, 1968.
Young. Woodstock craftsman's manual. Praeger, 1972.

II. PRACTICAL ARTS

19. Photographer

Basic Area Skills

- be able to operate a Single Lens Reflex (SLR) and/or Twin Lens Reflex (TLR) and/or view rangefinder and/or press cameras
- determine type of film and lens based on shot requirements
- use angle of view and framing to compose photograph "in camera"
- develop black and white film
- operate condenser and/or diffusion enlarger
- develop black and white prints
- use basic darkroom negative manipulations: dodging, vignetting, croping, etc.

Related and Advance Skill Areas

Photo Journalist

- use large format camera (view or press)
- compose photograph for complete story content
- use angle of view and composition as editorial devices
- rapidly analyze light and conditions which will effect pictorial quality

Photo Essayist

- organize and sequence photos to present total scope of topic
- use a variety of cameras and necessary equipment to beat advantage
- employ color where and when it is necessary
- vsualize a story

Free-Lance Photographer

- use a variety of photo equipment
- produce photographs to specifications of employer
- anticipate needed types of photographs as stock shots
- develop and maintain commercial contacts

Studio Photographer

- use large view camera
- develop and process both black and white and color films and prints
- use artifical light sources
- use and manipulate backgrounds and props
- produce proofs and album designs

II. PRACTICAL ARTS

19. Photographer (continued)

Resources

AV Materials

Camera series. Arizona State University. (sound filmstrips)
Photography darkroom series. Arizona State University. (sound filmstrip)
Talking handbook of American occupations. "Photographers". Creative Tapes. (cass.)

Books

Boucher. *Fundamentals of photography.* Van Nostrand, 1963.
Dolan. *The Camera*. Messner, 1965.
The Encyclopedia of Photography. Greystone, 1970. 20 volumes
Feininger. *Successful photography.* Prentice-Hall, 1964.
Germar. *The student journalist and photojournalism*. Rosen, 1967.
SRA Occupational Brief – (3)
Time-Life Library of Photography

II. PRACTICAL ARTS

20. Screen-Process Printer

Basic Area Skills

- to be able to design an eye pleasing product to be printed
- to be able to operate a letter making machine (Stripprinter) for any lettering that has to be done
- to be able to properly cut out the desired design on the silkscreen film
- to be able to properly adhere cut out film to silkscreen
- to be able to properly stretch a piece of silk or equivalent material on a frame
- to be able to align paper or other materials to be printed on
- to be able to choose the ink needed for the job being done (textile, enamel, water base, etc.)
- to be able to mask off unwanted areas of the screen before printing
- to be able to clean equipment used in printing a silkscreen
- to be able to properly photograph a line copy project (with high contrast reproduction camera) for photographic silkscreen

Related and Advanced Skill Areas

Self Employed Signmaker

- be able to manage a full scale silkscreen business

Iron-On Decal Specialist

- to be able to design a full color photo-silk screen
- to be able to operate the various iron-decal machines available

Resources

Books

Ahlberg. Block and silkscreen printing. Sterling, 1961.
Auvil. Serigraphy. Prentice-Hall, 1965.
Biegeleisen. Screen Printing. Watson-Guptill, 1971.
Biegeleisen. Silk screen techniques. Dover, 1958.
Eisenber. Silk screen printing. McKnight, 1957.
Kosloff. Screen process printing. Sign of the Times, 1964.

II. PRACTICAL ARTS

21. Seamstress

Basic Area Skills

- to be able to choose the necessary cutting tools, measuring devices, marking aids, sewing equipment, and pressing equipment for the task
- to be able to understand sewing terminology
- to be able to choose the fabric most suitable to the pattern and body type
- to be able to select proper pattern type and size for the body type
- to be able to alter pattern to fit, lay and cut pattern pieces, and mark pieces
- to be able to construct a garment using recommended construction techniques seam finishes, pressing techniques, and hem finishes
- to be able to choose the treatment for the fabric

Related and Advanced Skill Areas

Apparel Design

- to know clothing construction and body structure
- to be able to sketch, make patterns, and construct a garment
- to be able to relate the names, characteristics, cost, and available colors of a fabric to the type of garment to be created

Clothing and Textile Merchandising

- to have an interest in clothing, textiles, and business promotion
- to have the ability to predict the consumers wants

Resources

AV Materials

Careers in fasheon and textiles. Pathescope Ed. Films. (sound filmstrip)
Careers in the fashion industry. Butterrick Fashion Marketing. (sound filmstrip)

Books

Bane. *Tailoring.* McGraw-Hill, 1968.
Barnhardt. *Opportunities in the textile industry.* Universal Publishing, 1966.
Bishop. *The Bishop method of clothing construction.* Lippincott, 1966.
Derke. *Dress.* Bennett, 1960.
Levin. *The wheels of fashion.* Doubleday, 1965.
Newcomb. *Miracle fabrics.* Putnam, 1957.
Rathbone. *Fashions and fabrics.* Houghton, 1962.
Stout. *Introduction to textiles.* Wiley, 1965.
Sturm. *Guide to modern clothing.* McGraw-Hill, 1968.
SRA Occupational Brief – (83, 142, 24)

II. PRACTICAL ARTS

22. Set Designer

SEE Practical Arts: 26. Theater Artist

23. Structural Design

Basic Area Skills

- must have a good knowledge of the principles of design, law, social behavior, engineering, geology, trade, transportation and business in general
- must be able to understand and visualize an architectural problem
- must have a good knowledge of construction methods
- must have a good knowledge of costs and of real estate and legal requirements
- must be familiar with new materials and techniques
- must have a sensitivity to social and environmental forces
- must have some artistic ability
- must have a pleasnat personality

Related and Advanced Skill Areas

Architecture
Engineering
Landscape Architecture (see Practical Arts)
Sociologist
Economist
Designer
Lawyer
Geolist
Business Administration

Resources

AV Materials

Architecture as a language. Center for the Humanities, 1974. (sound slide set)
Talking handbook of American occupations. "Architect" Creative Tapes. (cassette)
Talking handbook of American occupations. "Industrial Designer" Creative Tapes.

Books

Arnold. Homes: America's building business. Holiday, 1960.
Callender. Time-saver standards for architectural design data. McGraw-Hill, 1974.
Encyclopedia of modern architecture. Abrams 1964.
Hauf. Boaz. Architectural graphic standards. Wiley, 1970.
Hogarth. Drawing architecture, a creative approach. Watson-Guptill, 1973.
Wass. Methods and materials of residential construction. Reston, 1973.
Wilson. Architecture; a book of projects for young adults. Reinhold, 1968.

II. PRACTICAL ARTS

24. Technical Writer

Basic Area Skills

- be trained in the art of writing and in the technical field he/she plans to write about
- must be able to develop his/her writing for a particular audience (scientists bs. laymen)
- must possess basic journalistic skills (i.e. research, interview, objectivity)

Related and Advanced Skill Areas

Medical research writer
Science research writer
Public relations (governmental-private)
Technical magazine journalist
SEE Practical Arts: 11. Journalist
SEE Fine Arts: 1. Author

Resources

AV Materials

Career development laboratory. "Technical Writer". Ed. Progress Corp. (cassette)
Talking handbook of American occupations. Creative Tapes. (cassette)

Books

Burack. The writer's handbook. The Writer, 1968.
Gunther. Writing the modern magazine article. The Writer, 1973.
Polking. The beginning writer's handbook. Writer's Digest, 1968.
Sherman. The student journalist and free-lance writing. Rosen, 1967.
Trelease. How to write scientific and technical papers. William, 1958.

II. PRACTICAL ARTS

25. Television Personnel Director (Televsion)

Basic Area Skills

- should be able to prepare and follow a basic television shooting script (full script-semi script-open ended)
- should be able to talk and listen to the studio enginners and floor men
- should be able to talk to and listen to the people in the control room
- should be able to watch at least three monitors
- should be able to give clear, concise instructions to cameramen and floor crew
- must be able to listen to audio of program
- must be able to carefully time programs
- in some cases must be able to do the actual camera switching
- must be able to carefully time programs
- must possess a keen sense of visualization
- must be familiar with basic skills of all elements of a television production

Related and Advanced Skill Areas

Producer

- must be able to create and judge the validity of ideas for programs
- must identify material, time of telecast, research, method of presentation
- must organize production meetings
- must prepare a cost analysis of the program
- must co-ordinate technical facilities
- must approve script and talent
- must develop rehersal schedules and publicity and promotion procedures

Technical Director

- must be able to follow the director's instructions quickly and accurately
- must be familiar with the capabilities of the switching controls being used
- must be able to listen to the audio and syncranize switching accordingly

Cameraperson

- must be familiar with basic controls of camera (beam/target/electronic focus/video level/sync. mode/manual-automatic light control)
- must be familiar with basic types of shots (far/mid/close-up)
- must be familiar with lens operation (operature/focus/zoom)
- must be familiar with proper picture composition
- must be able to dolly, truck, arc, tilt, and pan his/her camera

Audio Controller

- be able to follow the desires of the producer/director
- be familiar with the characteristics of various models of microphones, and be able to select the proper equipment for a given application

25. Television Personnel Director (Television) cont'd.

Audio Controller

- must possess basic electronic skills for preventive maintenance and minor repair
- must be able to proper mix on a multi-channel audio mixer
- must be able to regulate audio input through the use of a VU meter

Resources

AV materials

What you should know about a career in broadcasting. Career Ed. Assoc. (cassettes)

Books

Gordon. TV covers the action. Messner, 1968.
Millerson. Technique of television production. Hastings, 1967.
Ommanney. The stage and the school. McGraw-Hill, 1960.
Rider. The student journalist and broadcasting. Rosen, 1968.
Zettl. Television production handbook. Wadsworth, 1968.

II. PRACTICAL ARTS

26. Theatre Artist

Basic Area Skills

- be able to sketch and plan a basic set for play production
- be able to visualize and plan basic lighting necessary for play production
- be able to visualize costuming necessary to set time and location of play
- be able to create plan for sound track necessary to play production
- be able to organize necessary materials and personnel

Related and Advanced Skill Areas

Set Designer

- be able to construct a scale model of the proposed set which will set the mood and location of the play
- provide the actor with necessary working space and provide for changes of scene when and if necessary
- be able to select from available materials those which will best serve in the construction of the working set
- be able to construct basic and cut-out flats, ground rows, trees, doorways, windows, stairs, columns, and platforms and/or utilize draperies
- be able to paint flats to render brick, stone, wallpapers, etc., necessary to location of action
- to be able to spatter and/or stipple toners (colors applied over a flat to allow colored light to change the mood of a set) over completed flats
- to be able to join flats into structures representing location of action and provide supportive devices which will allow for necessary change of scene
- be able to identify materials and properties which will enrich a set and make it natural
- be able to maintain and repair the set

Lighting Specialist

- be able to identify and rig and use basic lighting equipment: control panels spots and flood lights and basic electrical wiring
- be able to use spotlighting and flood lighting to create a light area in which the action will take place and show the paly's characters to the best advantage
- be able to manipulate the intensity, color and patterns of light used during the play to create a living (changing) arena for the action
- be able to create special effects through the use of light, color and cut outs
- to be able to adapt all lighting materials and techniques to the demands of the action and location of the play
- to be able to devise a lighting plot (method) which will serve the needs of the play's location and the needs of the actor's movements and lines

II. PRACTICAL ARTS

26. Theatre Artist (cont'd)

Costume Designer

- to be able to design clothes and any additional coverings for the characters of the play which will assist the actor in projecting the image being portrayed
- to be able to create modifications to the designed costumes to allow for the development of the character as the play's action progresses
- to be able to choose materials (for stiffness, softness, color, hardness) which will allow the actor as much freedom of movement as possible
- to be able to fit, construct and produce the designed costume by whatever method the material demands

Make-up Artist

- to be able to use liquid makeups, greasepaint, powders, liners, and hair materials to paint a character on an actor's face
- to be able to design a facial mask of makeup which is based on knowledge of the personality of each character, the necessary unity of costume and makeup and the natural lines of the actor's face
- to be able to make changes in the natural lines of an actor's face to enhance the character he is portraying

Resources

General: The theatre student series. R.Rosen Press

Set Designer

Bruder. The theatre student: properties and dressing the stage. Rosen, 1969.
Coreg. Mark of reality: an approach to design for theatre. Anchorage, 1968.
Ommanney. The stage and the school. McGraw-Hill, 1960.
Southern. Stage setting: for amateurs and professionals. Faber, 1966.
Stell. Theatre student: scenery. Rosen, 1970.
Warre. Designing and making stage scenery. Reinhold, 1966.
Welker. Theatrical set design. Allyn, 1969.

Lighting Specialist

Bongar. Practical stage lighting. Rosen, 1971.
Cornberg. Stage crew handbook. Harper, 1957.
McCandless. A method of lighting the stage. Theatre Arts, 1958.

Costume Designer

Laver. Costume in the theatre. Hill & Wang, 1965.
Prisk. Theatre student: costuming. Rosen, 1970.
Tompkins. Stage costumes and how to make them. Plays, Inc., 1969.
Zaidenberg. How to draw period costumes. Abelard, 1966.

II. PRACTICAL ARTS

26. Theatre Artist (cont'd)

Make-up Artist

AV Materials

Drama series. Visual Publications. (filmstrips)
Producing a play series. International Film. (filmstrip)

Books

Lane. Stage make-up. Northwestern Press, 1950.
Terry. The theatre student: make-up and masks. Rosen, 1971.

II. PRACTICAL ARTS

27. Urban and Regional Planners

Basic Area Skills

- must have a capacity to analyze difficult problems and come up with imaginative ways to meet them
- must have a commitment to social and environmental change that will offer full and equal opportunity to all Americans and wipe out the grim heritage of poverty and racial injustice
- must have a desire to work with people and to help them in developing their preferred solutions to the problem that must concern them
- should have a Liberal Arts degree in a field related to planning. For example, political science, geography or architecture
- should do work on the graduate level in a specialized school towards a masters degree in planning

Related and Advanced Skill Areas

Architecture
Engineering
Landscape Architecture
Sociologist
Economist
Public Administration
Lawyer

Resources

AV materials

Talking handbook of American occupations. Creative Tapes, 1973. (cassettes)

Books

Hellman. The city in the world of the future. Evans, 1970.
Mumford. The urban prospect. Harcourt, 1968.
Rowland. The shape of towns. Van Nostrand, 1966.
Rudofsky. Streets for people. Doubleday, 1969.
SRA Occupational Brief: (209)

II. PRACTICAL ARTS

28. Weaver

Basic Area Skills

- be able to utilize basic non-loomed techniques (i.e. knotting, crochet, crewel embroidery, rug hooking, etc.) to create woven fabrics
- to be able to use 2-4 harness looms and equipment
- be able to design patterns of various types for all of the above loomed and non-loomed techniques, which are based on the working properties of each
- be able to choose fibers for strength, wieght, texture and color and their effect upon the fabric

Related and Advanced Skill Areas

Textile Designer

- be able to design utilitarian fabrics for commercial use and/or mass production
- be able to use an operating knowledge of 8-16 harness looms and power looms to design various types of fabrics

Resources

Books

Bernstein. Off-loom weaving. Sterling, 1971.
Blumenau. The art and craft of hand weaving. Crown, 1955.
Carlson. Creative knitting and crocheting. Hearthside, 1969.
Chamberlain. Beyond weaving. Watson-Guptill, 1974.
Harvey. Macrame; the art of creative knotting. Reinhold, 1967.
Pesch. Macrame. Sterling, 1970.
Rainey. Weaving without a loom. Davis, 1966.

II. PRACTICAL ARTS

29. Woodworker

Basic Area Skills

- be able to plan and design a wood construction to fulfill a specific purpose
- be able to sketch the idea for a wood project to clarify ideas
- be able to create working drawings to clarify construction and details of the wood form
- be able to select wood, wood products and materials to complete the construction of the project
- be able to use basic woodworking tools to plane, saw, square, drill,bore , and shape regular and irregular wooden forms
- be able to choose and construct wood joints based on stress and necessary strength of joint
- be able to use glues and clamps to laminate and/or join wood pieces
- be able to choose and utilize various metal fastenings (nails, screws, etc.) according to their designed purpose
- be able to sand and prepare wood surfaces for finishing
- be able to choose and apply sealers, fillers, and finishes based on the requirements of the project and project materials
- be able to use power woodworking equipment

Related and Advanced Skill Areas

Cabinetmaker

- to be able to design, construct, and install custom made cases, cabinets, & counters to specification

Furniture Maker

- to be able to design and construct movable articles used in furnishing homes, commercial, and public buildings

Upholsterer

- be able to construct supportive framework for upholstered furnishings
- be able to devise webbed or spring constructions on the frame for support
- be able to pad the supportive framework appropriately
- be able to choose and apply a final covering to the piece.

Carpenter

- be able to construct industrial, commercial, and residential structures
- be able to choose appropriate materials and construction methods
- be able to erect studs and rafters
- be able to lay sills and joists
- be able to apply sheathing, siding, and shingles
- be able to set door jams, hang doors, apply wood trim, and build stairs

II. PRACTICAL ARTS

29. Woodworker (cont'd)

Resources

AV Materials

Talking handbook of American occupations. "Carpenter". Creative Tapes. (cassette)

Books

Adams. *Complete woodworking handbook*. ARCO, 1960.
Cunningham. *Woodshop tool maintenance.* Bennett, 1956.
Fabbro. *How to build modern furniture.* McGraw-Hill, 1957.
The Family Handyman Do-It-Yourself Encyclopedia. Rockville House, 1970.
Feirer. *Advanced woodwork and furniture making.* Bennett, 1960.
Feirer. *Cabinet making and millwork*. Bennett, 1967.
Groneman. *General woodworking.* McGraw-Hill, 1959.
Hjorth. *Basic wood working processes.* Bruce, 1961.
McKnight Technical Reference Library.
Practical handyman's encyclopedia.
SRA Occupational Brief: (23,130,124)
Wagner. *Modern woodworking; tools, materials, and procedures*. Goodheart-Willcox 1967.

III. PERFORMING ARTS

The performing arts involve the artist with his audience to a much greater degree than either the practical or fine arts. For most areas considered as performing arts the audience is present during the performance. Even in the case of a filmed performance, the audience is in more direct contact with the actor, even though they are not actually present during the filming. This immediacy is not part of the fine or practical arts.

The performing arts might also be considered "people arts". In the fine and practical arts great attention has been given to the materials which the artist uses; in the performing arts the artist's material or medium is very often the artist himself. In the case of a musician, it would be apparent that the instrument is an extension of the performer. This is probably most observable in the case of a dancer or vocalist.

Finally, there is the problem of re-creation. What is the final form of a play? On opening night do you see the same play that is presented after a six month run? Again, this is a concept peculiar to the performing arts. When a painter completes a painting, or a structural designer creates a home, the object he has made remains forever as he has designed it. But when a cast performs a play night after night can any one performance be identical to another? Each time the artist performs he re-creates.

Major concerns of a performing artist are:

- understanding the technical devices which can be used to blend sights and sounds to create an atmospheric effect. The performing artist creates a world in which words and movements and sounds become meaningful to the audience
- understanding that the performing arts involve the element of time, that continuity and sequencing must be used to build the audience to a climax and denouement
- development of a "sixth sense", whereby the artist through intuition is able to read an audience reastion and re-order material
- understanding the potentials and limitations of his medium
- understanding that although an outline script, or score is used, some degree of flexibility is always open to the performer for the addition of personal insights remember that any given problem is open to a variety of solutions. (The sixth sense!)

II. PERFORMING ARTS

1. Actor

Basic Area Skills

- must have creative ability which includes active imagination and sensitivity to the personalities of others
- must be able to memorize
- must be able to give life to a written script character
- must have a good speaking voice
- must have the ability to sing and dance for some roles
- must have an interesting, compelling personality
- must be able to interpret an authors intentions
- must be able to reasct to various audience conditions

Related and Advanced Skill Areas

SEE Performing Arts: 2. Dancer
SEE Performing Arts: 3. Instrumentalist

Public Relations Worker

- a college education is heghly recommended
- must be able to communicate well in both writing and speaking
- must have a good knowledge of himan relations
- must be imaginative, energetic and creative
- must be able to analyze situations repidly and accurately
- must have an inquiring mind coupled with a talent for selling intangible ideas and concepts

SEE Practical Arts. 22. Set Designer
SEE Practical Arts. 25. Television Personnel Director
SEE Practical Arts. 24. Technical Writer
SEE Fine Arts. 1. Author

Resources

AV Materials

Career development laboratory. Ed. Progress Corp., 1970. (cassette)
Careers in show business. Pathescope Ed. Films, 1973. (sound filmstrip)
Drama series. visual publications. (filmstrips)
Talking handbook of American occupations. "Actor-Actress". Creative Tapes.

Books

Barnes. On stage, everyone. Macmillan, 1961.
Benedetti. The actor at work. Prentice-Hall, 1970.
Cole. Actors on acting. Crown, 1970.
Kline. The theatre student: the actor's voice. Rosen, 1972.
Moore. Opportunities in acting. Vocational Guidance Manuals, 1963.
Rawson. Acting. Rosen, 1970.
SRA Occuaptional Briefs: (62, 77, 257, 295)

III. PERFORMING ARTS

2. Dancer

Basic Area Skills

- must be able to control all parts of the body
- must have intense desire to become a skilled dancer
- must have excellent health and physically vitality
- must use the body as a writer uses words to convey messages
- must possess determination and patience
- must be able to interpret music or story libe into movement
- must possess active imagination
- must have good feet and normal arches

Related and Advanced Skill Areas

Dance Instructor (high school, college, private)

- must have good mental and physical health
- must be enthusiastic with patience, interest, stamina, steadiness and good taste
- must be able to guide, create and train diplomatically

Choreographer
Ballet
Professional Dance Company Member

Resources

AV Materials

Talking handbook of American occupations. "Dancers." Creative Tapes, 1973.

Books

DeMille. To a young dancer; a handbook. Little, 1962.
Denis. Opportunities in a dancing career. Vocational Guidance Materials, 1966.
Gates. A new look at movement. Burgess, 1968.
Harris. Dance a while. Burgess, 1950.
Haskell. The wonderful world of dance. Doubleday, 1969.
H'Doubler. Dance; a creative art experience. University of Wisconsin, 1957.
Langer. Feeling and form; a theory of art. Scribner, 1953.
McDonald. The rise and fall of modern dance. Dutton, 1970.
Martin. Introduction to the dance. Dance Horizon, 1965.
Norris. Keynotes to modern dance. Burgess, 1969.
Streatfield. The first book of the ballet. 1953.
SRA Occupational Brief: (150)
SRA Occupational Brief: (374)

III. PERFORMING ARTS

3. Instrumentalist

Basic Area Skills

- have a specialized skill in one or more instruments
- have a good knowledge in sight-reading, transposing, improvising
- have a skill in ensemble playing
- have a good knowledge of instrumental literature
- have a functional knowledge of the language of music
- have the ability to hear and grasp the rhythmic, melodic, and harmonic elements of a musical composition
- have an understanding of the methods by which music is conceived, constructed and scored

Related and Advanced Skill Areas

Professional soloist or ensemble performer
Amateur soloist or ensemble performer
Accompanist for a soloist (such as piano, organ, harpischord, hape, etc.)

Piano or organ tuner

- be able to understand the techniques required to perform the occupation as a tuner
- be proficient in operating electronic tuning materials
- be able to perform sufficiently well on the instrument you are tuning so as to check the results of your work

Private teacher
Conductor

Resources

Books

Chasins. Music at the crossroads. Macmillan, 1972.
Curtis. Your career in music. Rosen.
SRA Occupational Brief: – (133, 384)

4. Vocalist

Basic Area Skills

- should have a strong and lasting interest in music
- should have formal training under a competent teacher
- should have the desire to practice – constant and steady – and a strong desire to succed
- should have a good sense of rhythm, pitch and harmony
- should have a specialized skill in singing, and interpretation of songs
- should have a knowledge of foreign languages and vocal literature
- should have some practical facility at the piano
- should have a skill in sight singing and quick memorizing
- should be aware of the requirements needed in using your voice in the art of being a cantor or chanter in the church

Related and Advanced Skill Areas

Opera Singer

- requires a voice of the highest quality and range
- have a knowledge of foreign language
- be willing to study and practice for years without any assurance of success
- have, in short, average intelligence, endurance and a capacity for hard work

Concert Singer

- should have as good a voice as that required for opera
- have a familiarity with a wide range of music literature
- have a good knowledge of foreign languages

Voice teacher
Light Opera
Sacred Singer
Popular Singer

Resources

AV Materials

Talking handbook of American occupations. "Singers and singing teachers". Creative Tapes, 1973. (cassette)

Books

SRA Occupational Brief: (309)